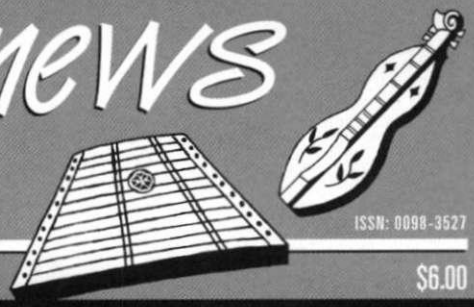
DULCIMER PLAYERS news



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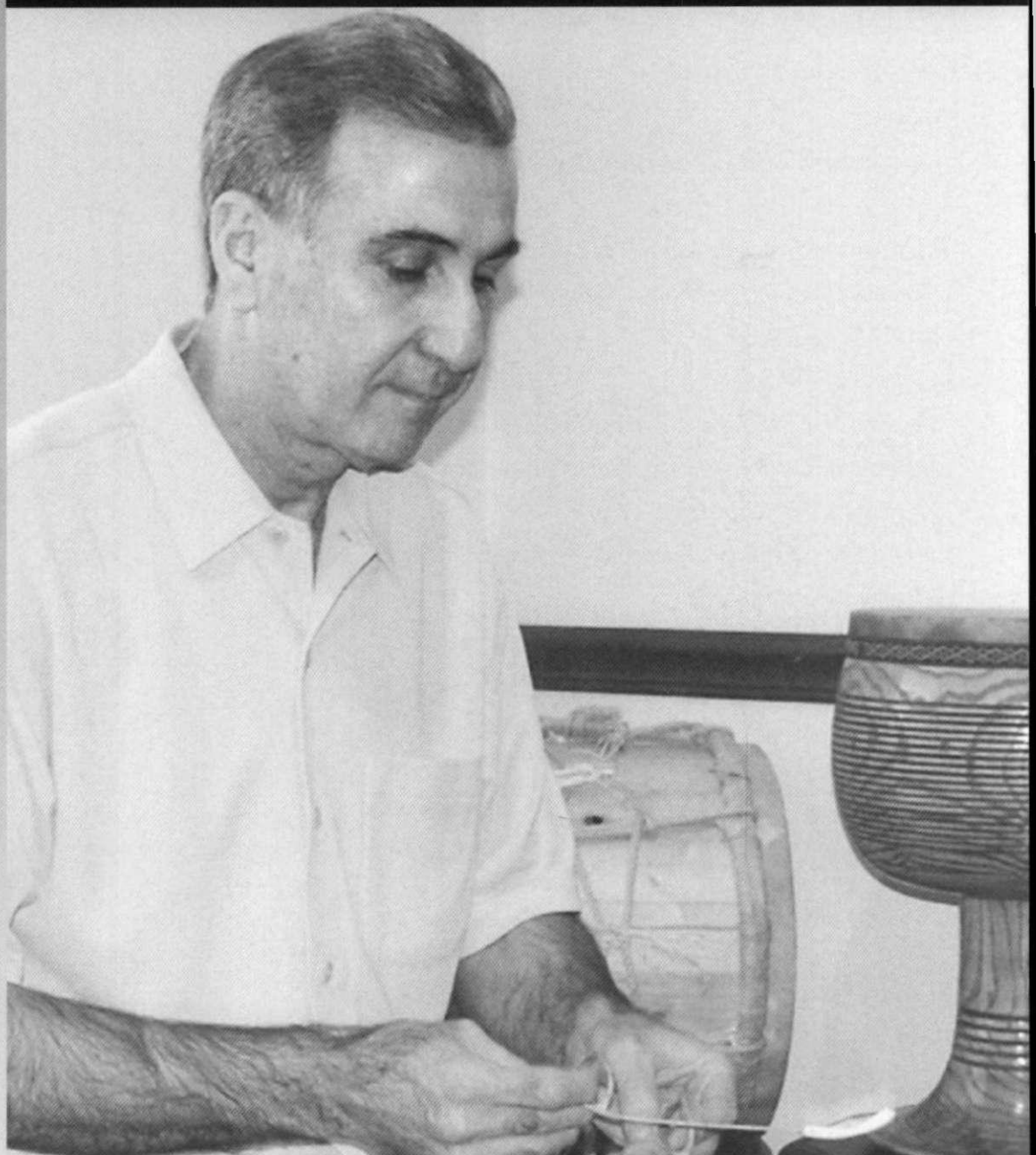
The Journal for Hammered and Fretted Dulcimer Enthusiasts

Vol. 31, No. 2 ★ May 2005–July 2005

$6.00

Hossein Salehi, Santoor Maestro



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- ★ Pages of Dulcimer Events!
- ★ D-F#-A Dulcimer Tuning
- ★ Music From Hymnals on Dulcimer
- ★ A Bristol Taylor Dulcimer Surfaces
- ★ Bob and Mama Maude Mize Tribute Concert

Meet...

- ★ EverythingDulcimer.com
- ★ David Mahler
- ★ Hossein Salehi

Plus

Music, reviews and more...

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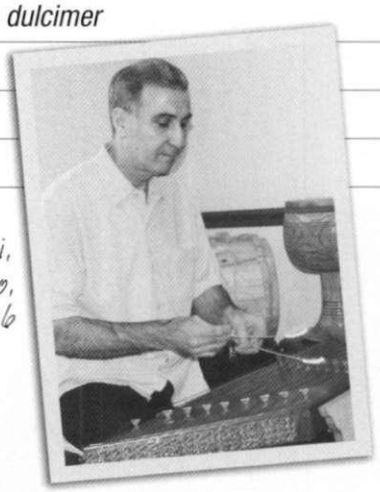

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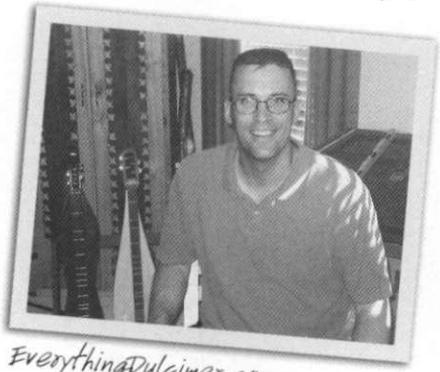

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Columnists

Technical Dulcimer • **Sam Rizzetta**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

The Art of Performing • **Steve Schneider**

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The *Dulcimer Players News* is published four times each year. Issues are mailed (via 3rd class) to subscribers in mid-January, mid-April, mid-July and mid-October. Subscriptions in the United States are $24 per year, $45 for two years. Canada: $26 per year (Visa, MasterCard, US banks or international money orders only). Other countries (surface mail): $26 (US funds, US banks or international money orders only). Recent back issues are usually available.

Dear Readers

Grandma Moses (Anna Mary Robertson) was born on September 7, 1860 and spent most of her life as a farmer's wife raising five children. When she was in her mid-70's, with hands becoming stiff with arthritis, she switched from embroidery work to painting. In 1938 Louis J. Caldor, an art collector, noticed her work in a drugstore window—and the rest is history. Until her death at the age of 101, she received deserved recognition for her charming evocations of American rural life.

Since you're reading *Dulcimer Players News* and not *Art in America,* you're probably wondering where I'm heading on this tangent. Following is a quote from an article by Stephen May about Grandma Moses in *Smithsonian* magazine that caught my attention. "After her death, there was some backlash from those who resented all the publicity she had received and from elitist art observers enamored of abstract expressionism and scornful of self-trained artists." I hope Grandma Moses wasn't reading such critiques of her work as she painted twenty-five pictures in the last year of her life. If she read them, it didn't stop her.

I'm delighted that dulcimer players don't let something like age or experience get in the way of musical expression and enjoyment. Someone asked me just a few days ago when I had "learned music." I told her that I'd learned to *read* the notes on a musical staff when I was in elementary school. It took much longer for me to understand and enjoy music, and that continues today as I watch, listen, explore and adventure. I know there are great connections between written and by-ear, between classical and folk music. The cellist Yo-Yo Ma immediately comes to mind. My wish is that those connections would continue to grow and that people would simply relax in the expression of the music and art within them.

Let me tell you about a musical experience I enjoyed recently less than a week ago. At a performance in the Charlotte North Carolina area two people especially caught my eye. A girl about nine years old was there with her parents. I later learned her name is Makela.
I sang "Over The Rainbow," and saw that she was right there with me. She knew that one! As I arrived at what she thought was the end, her hands got ready for an enthusiastic applause. When she heard me going back to the bridge, I could see, "Whoops!" in her face and I grinned at her. Afterwards she and I talked and I showed her the hammered dulcimer. When Makela left, she told me that she really liked the music—especially "Over The Rainbow."

Also in the audience was a woman in a wheelchair, there with her family. After the concert I learned that Louise is ninety-nine. This incredible woman and I chatted for a bit about the dulcimer and she struck the instrument with a hammer. I suggested that she and I do a duet together. She played a low D while I played and sang "Frere Jacques." One of her family members said, "Grandmother, did you ever think you'd play the dulcimer for the first time when you're almost one-hundred years old?"

Here were two people about ninety years apart enjoying the dulcimer. Age? Study? Experience? Not important.

Maddie MacNeil

NETWORKING

Closing dates for the August–October 2005 DPN
(To be mailed to subscribers in mid-July)

Information for News & Notes, Letters, Music Exchange, etc: May 5th

Unclassified Ads: May 5th

Display Ads: May 5th (space reservation), May 15th (camera-ready copy)

Ad Prices
Unclassified Ads:

45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

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1/12 page $35	1/6 page $70
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For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer Questions
Sam Rizzetta
Rizzetta Music
PO Box 530
Inwood, WV 25428

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Greencastle, PA 17225

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News & Notes

Dulcimer Scholarship

Western Carolina University Mountain Dulcimer Week announces a new scholarship established and presented for the 2005 workshop. **The Albert d'Ossché Dulcimer Innovator Scholarship** honors this deceased legendary artist's contribution to contemporary dulcimer music. His music partner, Robert Force, and Albert's friends contributed this scholarship, awarded in April. Albert taught that music is within the individual, not within the instrument. His exploration of world music, complex rhythms and performance techniques forever changed what was considered possible for the dulcimer. For information about WCU Dulcimer Week scholarship and the d'Ossché Scholarship contact Lois Hornbostel at Ldulc@gte.net.

Albert d'Ossché

Connecticut State Troubadour

The Connecticut Commission on Culture and Tourism has announced that musician, educator and recording artist, **Thomasina Levy,** of Litchfield has been appointed Connecticut's official State Troubadour for 2005-2006. As one of the founders in 1990 and a co-organizer of the Housatonic Dulcimer and Music Celebration, Thomasina has been instrumental in helping to bring students, teachers and other musicians together to celebrate the joy of making music in workshops, at festivals, schools and libraries throughout the United States. Congratulations, Sina!

A publishing blush

There was an error in the winter 2005 (Vol. 31, No. 1) DPN Music Archives article. The fretted dulcimer version of "Jaybird" that was printed is a duplication of the hammer dulcimer version. The correct version of "Jaybird" for fretted dulcimer is available on our website (dpnews.com) or directly from the DPN office: dpn@dpnews.com, PO Box 2164, Winchester VA 22604, 540-678-1305. We're sorry this slipped by us.

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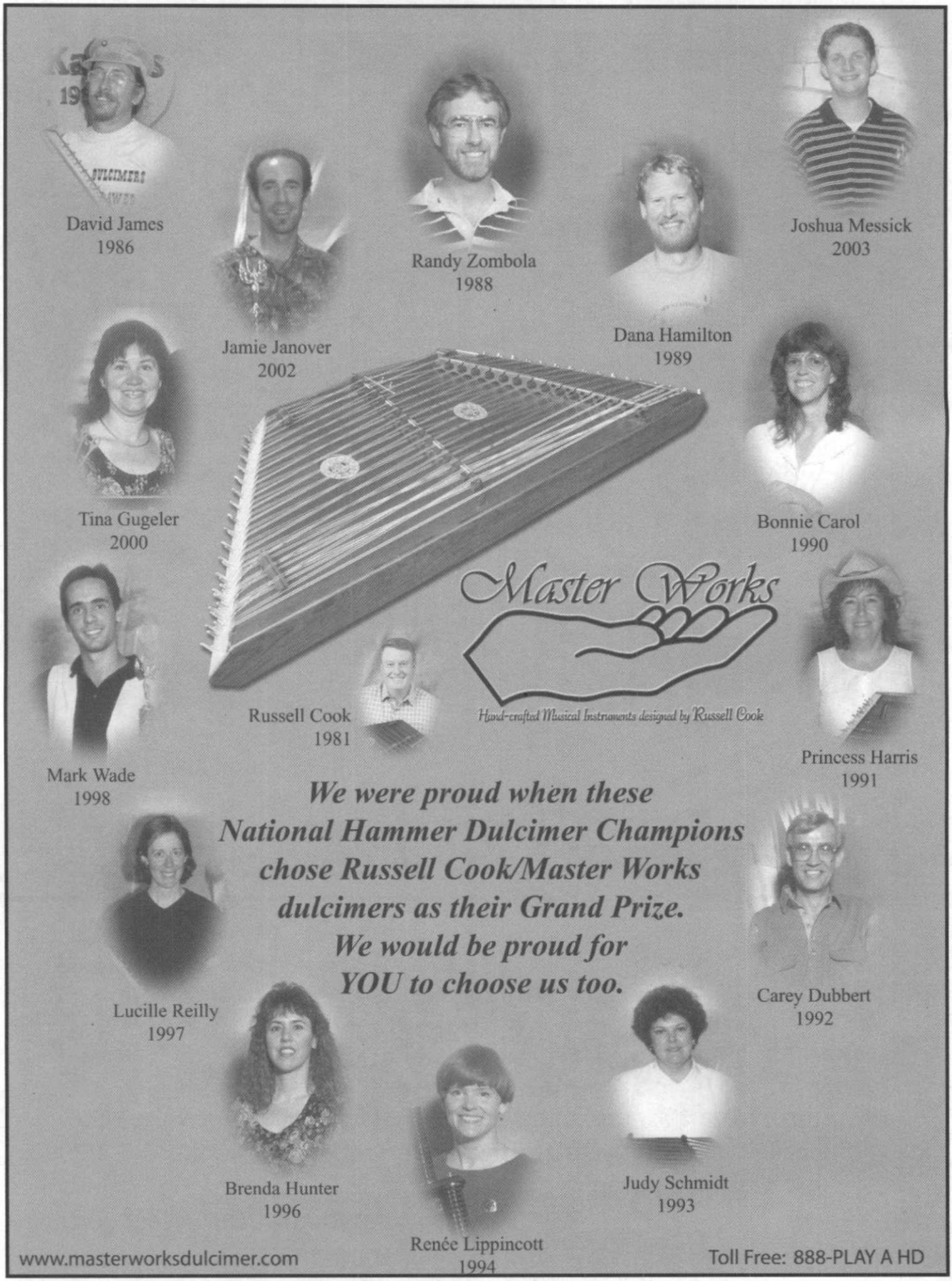
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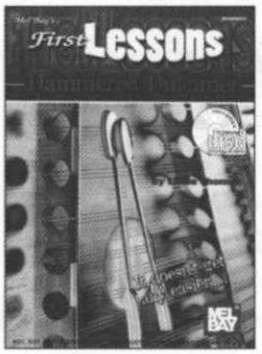

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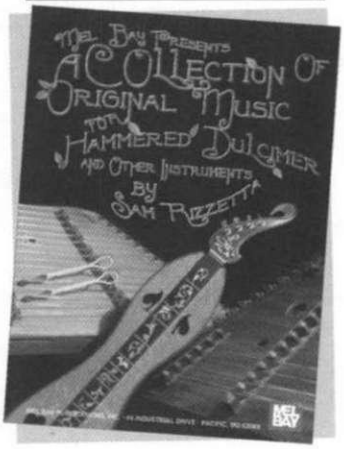

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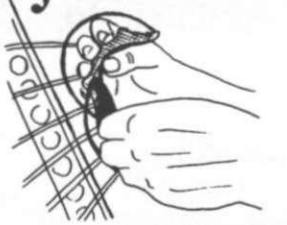

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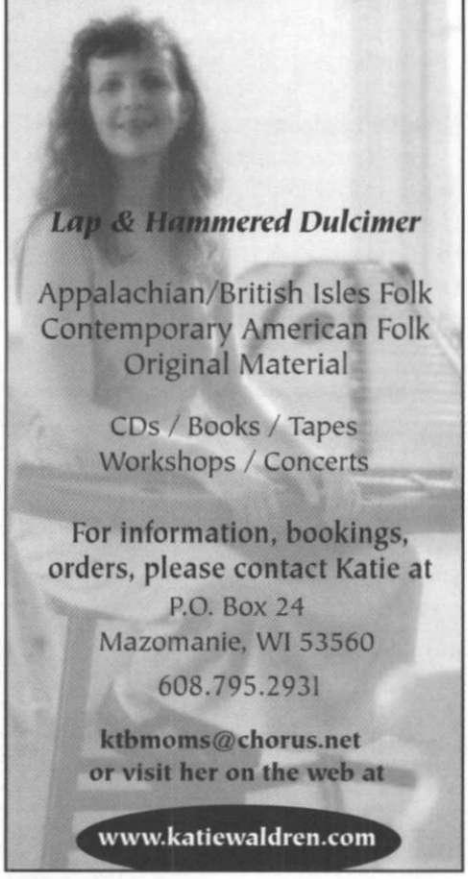

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Letters To Us

Dear DPN:

Congratulations and best wishes on your 30th year of publication. I had let my subscription lapse, but a visit to Sarnia by our Canadian mountain dulcimer virtuoso, Rick Scott, has rekindled my interest. Wouldn't you know! The current DPN includes Rick in the What's New column.

Rick Scott's first visit to Sarnia was in 2002 at the invitation of Harmony House, an organization that provides activities for the disadvantaged children of our town and surrounding communities. He returned in 2003 and 2004 for concerts and to conduct dulcimer workshops.

Having conducted dulcimer building workshops at Harmony House and at St. Margaret School, I had the opportunity to meet Rick. I found him to be an impressive performer and a tremendous human being. Children and adults alike love him here and look forward to his next visit.

I am enclosing some newspaper clippings of his visits so you can see that the mountain dulcimer tradition is alive and thriving in our little corner of Canada. We extend an invitation to our dulcimer playing friends in Michigan to come and visit.

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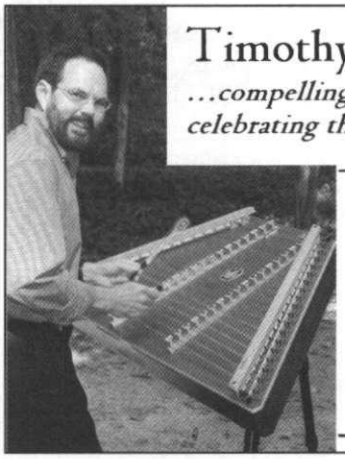

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Musical Reviews

Neal Walters

Marcy Prochaska's second CD, **What Child Is This?,** is an early candidate for my pick as one great Christmas stocking-stuffer. Marcy plays hammered dulcimer, bowed psaltery, guitar, and recorder. She is ably supported by Jerry Drumheller on fiddle, Craig Higgins and Tom Abernethy on guitar, and Stuart and Robin Milliken on recorders. The album is mostly traditional Christmas material mixed with some lesser-known pieces. She opens with her own composition, a September 11th remembrance, "Fallen," which evokes "the fallen lives and fallen buildings" as well as "the Fall in Eden that Christmas promises to redeem." This is a gorgeous piece that fits well with the seasonal material. Marcy's playing is graceful, unhurried and full of nuance. "O Come, O Come Emmanuel" begins as a stately anthem that Marcy dramatically transforms into a sprightly melody with a complex accompanying hammer pattern before returning to its original majesty. Her use of similar but subtly different hammer patterns each time through a piece is a source of consistent interest and variety in terms of harmony and rhythm. Selections include The Lord at First Did Adam Make, Come Thou Long Expected Jesus/Planxty Irwin, and He Shall Feed His Flock.

Jody Marshall is a veteran performer and teacher from the Washington, D.C. area. She began playing hammered dulcimer in 1988 and as a member of several bands—first Ironweed and now Moonfire and Connemara—she has long been a staple on the Washington Celtic scene. On **Cottage in the Glen,** she plays both hammered dulcimer and piano and enlists the help of a superb group of accompanying musicians including Paul Oorts, Andrea Hoag, Al Petteway, Karen Ashbrook, Myron Bretholz, Grace Griffith, Ellen James, Zan McLeod, Amy White, Cathy Palmer, Elise Kress, Charlie Pilzer, Rico Petruccelli, Carey Creed and Paul Nahay. As one would expect, the album's focus is spirited Celtic music and the material ranges from 17th century Irish harp composition, to jigs and reels from Ireland and Scotland, to contemporary acoustic compositions by Gordon Bok, Duane Allman, Ian Anderson, and Grace Griffith plus a generous helping of Jody's originals. There's a classical influence also, and Words Unspoken/Labyrinth and Vivace are chamber music at its best. Jody's dulcimer playing is impeccably clear, confident and precise. Her arrangements are wonderfully developed and she draws considerable strength from the marvelous talents that surround her. Tunes include Triple Delight/Little Martha, The Gaudy Bauble/In the Grip of Stronger Stuff/Ides of March, and Brandy Tree.

Butch Ross' new album, **The Moonshiner's Atlas** was produced by Robert Force and recorded in Washington, New Jersey and Killarney, Ireland. Butch is featured on vocals, mountain dulcimer, guitar, jaw harp, piano, harp and bass. While most cuts feature solo dulcimer, he gets stellar support from Jeanie Murphy on banjo, Matt Sircely on mandolin, Maggie Marshall and Mark Pearson on bass, Larry Johnson, Ed McKenna and Mark Pearson on guitar, Christie Burns on hammered dulcimer, and Maggie Marshall, Christa Burns, Baila Dworsky, and Mark Pearson on vocals. The program is an eclectic mix of traditional and contemporary music with seeming warhorses like Fly Around My Pretty Little Miss and 500 Miles coexisting nicely with the likes of Richard Thompson's 1952 Vincent Black Lightning, Gillian Welch's Elvis Presley Blues, Rickie Lee Jones' We Belong Together and Mary Chapin Carpenter's Why Walk When You Can Fly. Butch's treatment of each song—including the old standards—is fresh and original. His take on the tunes reminded me of the way The Crooked Jades approach traditional material, i.e. with an attitude. He makes the old songs sound new and the new songs sound old.

One of North Carolina's best kept secrets, Jeff Furman sings and plays mountain dulcimer and clawhammer banjo on **Prettiest Girl in the County.** He is joined by three members of Well Strung Wood: Janet Furman on fiddle, vocals and guitar; Norm Boggs on guitar, fiddle and vocals; and Gordon Arnold on cello. "The album is a collection of tunes and songs dedicated to the spirit of women. Some are playful, some solemn, and some enchanting...but each one is expressive of love, beauty, hope, strength of character, or freedom of spirit." Jeff is a wonderful interpreter of hot fiddle tunes and he always seems to have a few up his sleeve that most people haven't heard or played to death. The title tune, Crockett's Honeymoon, Sarah Armstrong, Shuckin' the Brush, Nancy Rowland, Twin Sisters, Goin' Down the River and Dutch Girl/Sandy Boys are all standout examples. Jeff's kinder and gentler side emerges on tunes like Ye Banks and Braes/Gentle Maiden, Sweet Bunch of Daisies, and Skye Boat Song/Fair and Charming Eileen O'Carroll. The album is filled with rollicking good tunes and an abundance of fine playing.

The late Bob and Mama Maude Mize were inspirations to all of us who knew them and their recent passing was a tremendous loss to the dulcimer community. On October 21, 2004, Susan Trump and East Tennessee's Bays Mountain Dulcimer Society sponsored a tribute concert at the Paramount Center in Bristol TN/VA. Featuring performances by Larry Conger, Maureen Sellers, Sarah Elisabeth, Ken Bloom, Jim and Cheri Miller, Deb Porter, Bill Taylor, John Huron, Lee Rowe, Sandy Conatser, Betty Smith, David Schnaufer, Zada Law, Rex Ward, Susan Trump and Carrie Coleman (Bob and Maude's granddaughter), the entire evening was captured on tape and is available in a DVD (the full concert) and CD (the musical highlights) combo package for all of us to savor and enjoy. **A Tribute Concert for Bob Mize and Mama Maude** not only captures the evening's

magnificent outpouring of love and affection for the Mizes but it stands as a wonderful concert recording in its own right. It is effectively a dulcimer festival in a box and amply displays the range of talent and playing styles that make any dulcimer festival a wonderful occasion. Great dulcimer recordings abound, but I don't know of any other that so completely conveys the marvelous talent, the warm friendship and camaraderie, and the genuine spirit of community that characterize and distinguish our gatherings. Thanks to all the people who contributed their time and effort to that special evening.

What Child Is This? • Marcy Prochaska, P.O. Box 43, Jacksonville, NY 14854, marcyproch@mp-dulcimer.com, www.mp-dulcimer.com (CD)

Cottage in the Glen • Jody Marshall, Maggie's Music, P.O. Box 490, Shady Side, MD 20764, www.maggiesmusic.com (CD)

The Moonshiner's Atlas • Butch Ross, Blaine Street Records, 1228 Blaine Street, Port Townsend, WA 98368, 267-235-3249, butch@butchross.com (CD)

Prettiest Girl in the County • Jeff Furman and Well Strung Wood, 105 Wild Turkey Rd, Chapel Hill, NC 27516-9041, 919-932-1464, jjejfrmn@aol.com (CD)

A Tribute Concert for Bob Mize and Mama Maude • Various Artists, c/o Pam Smith, EKS Sound Inc., 1112 Baxter Street, Johnson City, TN 37601, 423-928-0062, pams@mightyspike.com, www.mightyspike.com (DVD/CD Combo Pak)

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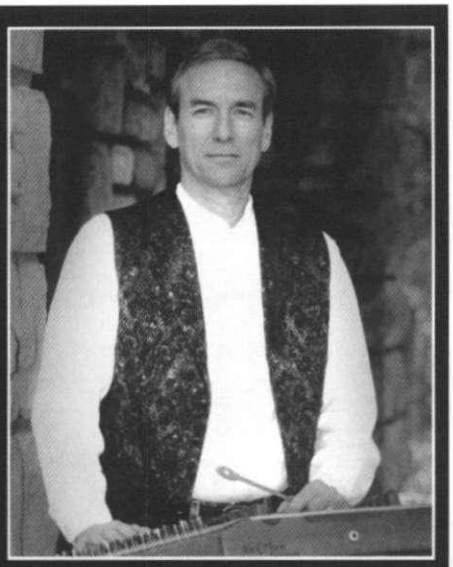

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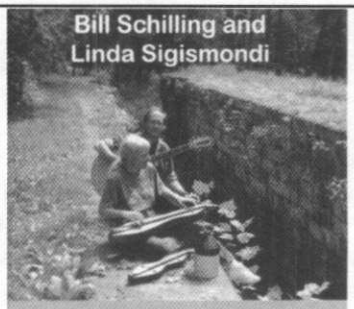

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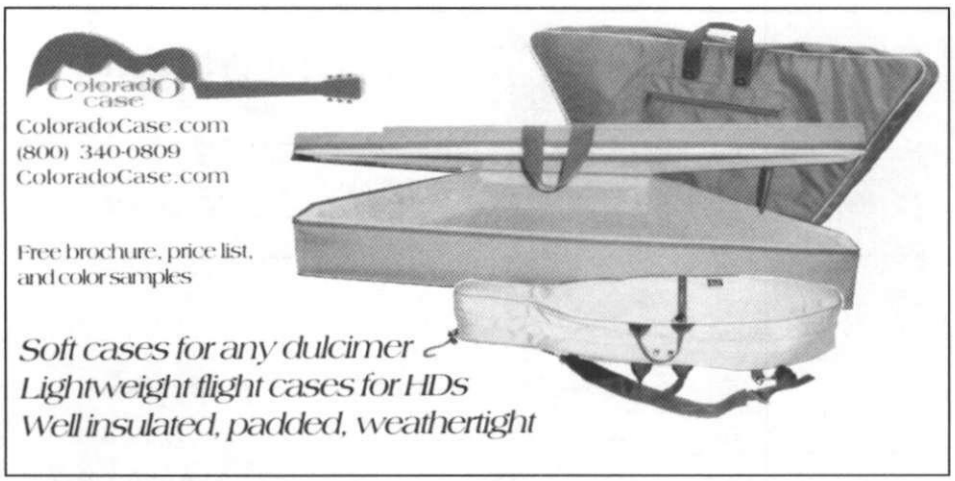

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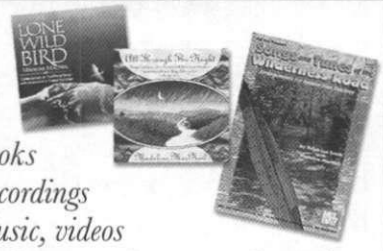

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Events

May 8–13, 13–15 • Avella, PA
Intermediate Hammered Dulcimer Workshop at Weatherbury Farm. Info: Weatherbury Farm, 724-587-3763, folkmusic.weatherburyfarm.com, dulcimore.org.

May 8–14 • Brasstown, NC
Building and Playing Mountain Dulcimer. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

May 13–15 • Decatur, AL
Dulci-fest 2005, Point Mallard Campground. MD, HD, other acoustic instruments. Jamming, open stage. Info: Morgan County Dulcimer Association, Janet Henderson, 18 Oak Hill Drive, Somerville Al 35670, 256-353-4239, Jhendersonal@ Msn.Com.

May 20–21 • Florence, AL
Tennessee River Dulcimer Festival at Florence Coliseum. Jamming, open stage, vendors. Info: Gail Logan, 256-247-0907, glogan4@bellsouth.net.

May 20–21 • Lee's Summit, MO
Jubilee of Acoustic Music. Workshops (HD, MD) and concerts. Info: jam@ kcnet.com, jubileeofacousticmusic.org.

May 20–22 • Coshocton, OH
Dulcimer Days at Roscoe Village (MD, HD). Workshops, jamming, exhibits, concert. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 740-622-9310 or 800-877-1830, roscoevillage.com/ dulcimer.htm.

May 20–22 • Door County WI
Celtic Cafe. Celtic, French and Belgian music instruction, jams, concert. HD, MD, other folk instruments. Info: Theresa Evans, 920-854-7566, ptevans@dcwis.com.

May 20–22 • Brasstown, NC
Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

EVENTS CALENDAR DEADLINES

November – January issue:
Events from the 2nd weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 5th

February – April issue:
Events from 2nd weekend of Feb. through the 2nd weekend of May
Deadline: November 5th

May – July issue:
Events from 2nd weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 5th

August – October issue:
Events from the 2nd weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 5th

Continued on next page.

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To get on the mailing list for your catalog and registration form (to be mailed in February) contact: Distance & Continuing Education, Western Carolina University, 138 Outreach Center, Cullowhee, NC 28723 or e-mail hensley@email.wcu.edu. For information on curriculum or staffing, contact Lois Hornbostel, Mountain Dulcimer Week Director, P. O. Box 907, Bryson City, NC 28713 or Ldulc@gte.net. Don't forget to visit us at our **new web address** for updates and photos: http://edoutreach.wcu.edu/dulcimer.

May 21 • Shelbyville, IN
Blue River Folk Music Festival. HD, MD. Concerts, workshops, vendors. Info: Shelby Co. Historical Society, 52 W. Broadway, Shelbyville IN 46176, 317-392-4634, grover@shelbynet.net.

May 21 • Colorado Springs, CO
Hammered Dulcimer Workshop and concert co-sponsored by Black Rose Acoustic Society and Serendipity Peak Dulcimer Club. Info: Maeta Emmons, 719-417-1510, MaetaEmmons@msn.com.

May 22–28 • Brasstown, NC
Continuing Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724. folkschool.org.

May 27–29 • Lisbon, OH
Dulci-More Festival. MD, HD concerts, workshops, mini-concerts, and more. Info: Bill Schilling, 984 Homewood Ave., Salem, OH 44460-3816. 330-332-4420, dulcimore.org.

May 27–29 • Huntingdon, PA
Folk College at Juniata College. HD, MD, other instruments. Workshops (focus on group playing), jam sessions and concerts. Info: 814-643-6220, hcac@adelphia.net, simplegiftsmusic.com/folkcollege.

May 28–29 • Japan
Minori Dulcimer & Autoharp Festival at Ueno Ranch. HD, MD, Autoharp. Info: Mr. Masahiko Ueno, Ueno Stabe, 692 Noba, Minori, Ibaragi 319-0134 Japan, +81 299-48-4141, amtec@m2.pbc.ne.jp.

May 28 • Afton, VA
Traditional Dulcimer Day on the Blue Ridge Parkway, milepost 5.8, Afton, Virginia. Demonstrations, sing-a-longs, story-telling, jamming. Info: Dinah Ansley, 540-456-6365, dulcimerdinah@stone.net.

May 29–June 4 • Brasstown, NC
Beginning Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724. www.folkschool.org.

June 3–4 • Owensboro, KY
Yellowbanks Dulcimer Festival. HD, MD concerts, workshops, crafts, food and vendors. Info: Yellowbanks Dulcimer Society, Thelma Newman, 4113 Mason wood Lane, Owensboro KY 42303, 270-684-1631, oboro69@bellsouth.net.

June 3–5 • Greensburg, PA
Chestnut Ridge Dulcimer Festival. MD, HD workshops and concert. Info: Don and Betty Brinker, 4889 Route 982, Latrobe, PA 15650. 724-539-7983, dwbrinker.pacol.net, chestnutridgefest.com.

June 5 • Rancocas, NJ
Dulcimer Day. Jams, workshops, concerts, dancing. Info: Greater Pinelands Dulcimer Society, Mary Carty, PO Box 292, Rancocas NJ 08073-9998, 609-518-7600, basket@net-gate.com.

Continued on next page.

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Autoharp - Les Gustafson-Zook Fiddle - Ken Kolodner
Vocal Classes - Pam Temple, Dave Para, Cathy Barton
Songwriting - Pam Temple Tin Whistle -Guy George
Harmonica -Steve Seifert Native American Flute - Dale Palmer
Guitar - Spencer Funk, Dave Para, Pam Temple Mandolin - Spencer Funk
World Rhythms & Steel Drum Intro - Jim Miller
Irish Harp & Bowed Psaltry- Donna Missigman Banjo - Dave Para
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Classes are held in an air-conditioned facility, all on one floor with close-up parking. Our host hotel is the Days Inn (502-348-9253), and Hampton Inn (502-349-0100), and host campgrounds are White's (502-348-9677) and Holt's (502-348-6717).

For more information, write, call or email KMW, P. O. Box 86, Bardstown, KY 40004, 502-348-5237, KYTreeFrog@aol.com or visit our web site for brochure - www.kentuckymusicweek.com.

NOTE: The Kentucky Colonels' Kentucky Music Weekend dates are July 22 - 24, held in Louisville, featuring the Kentucky Mountain and Hammered Dulcimer Championship contests!

June 5–8 • Gatlenburg, TN
Mountain Dulcimer Workshop. Info: Maureen Sellers, 812-946-9094, MaureenSellers@aol.com, Eight Gables Inn, 800-279-5716, eightgables.com.

June 5–10 • Brasstown, NC
Beginning Hammered Dulcimer. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. folkschool.org.

June 5–11 • Mars Hill, NC
Blue Ridge Old-Time Music Week. MD. Classes, concerts, jamming. Info: Mars Hill College, PO Box 6785, Mars Hill NC 28754. 828-689-1167, conferences @mhc.edu, mhc.edu/oldtimemusic.

June 10–12 • Houghton, NY
Heart of the Allegheny's Music Fest. HD, MD. Workshops , jamming, countra dancing, concerts. Info: Lucinda Durkee, 716-676-2260, radiantspirit@juno.com, alleghenymtndulcimers.com.

June 10–12 • Ireland
Causeway Dulcimer Festival. Bushmills, Co. Antrim. Info: Dick Glasgow, http://www.causewaymusic.co.uk/cdf05.html.

June 11 • Morgantown, WV
PattyFest Old-time Music Festival in honor of Patty Looman. HD, MD, other instruments. Workshops, concerts, vendors. Jeff Fedan, Rt. 1 Box 111, Masontown WV 26542, 304-864-0105, rocks@westco.net.

June 11–12 • Morris, IL
Gebhard Woods Dulcimer Festival. MD, HD. Workshops, concerts, jamming, dancing, children's activities. Info: Diane Ippel, PO Box 801, Morris IL 60450, 708-331-6875. www.gwdf.org.

June 17–19 • Fenton, MI
Friends & Family Campout, sponsored by Silver Strings Dulcimer Society. Jams, workshops, crafts. Info: Marlin & Carol Harmon, 313-537-6290, MalCarolharmon@aol.com.

June 18 • Corydon, IN
Old Capitol Traditional Music Festival. Workshops, open stage, concerts, jamming. Info: Nancy Meisner, 3605 Lagle Lane, Depauw IN 47115, 812-347-2447, jmeisner@epowerc.net.

June 18–21 • Dinosaur National Park, CO
Moons & Tunes. River running, desert strolling, camping, music. Professional guides, boats, gourmet food. Info: Bonnie Carol, 15 Sherwood Rd., Nederland CO 80466, 303-258-7763, BonnieCarol.com.

June 18–19 • Coshocton, OH
Olde Time Music Festival at Historic Roscoe Village. HD, MD workshops, jamming, exhibits, sales, concert. Info: Roscoe Village Foundation, 381 Hill St., Coshocton, OH 43812. 740-622-9310 or 800-877-1830, roscoevillage.com.

Continued on next page.

The Great River Road Festival 2005

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- 11:30 am-3:30 pm Open, Vocal & Mountain Duet Contests
- 3:30 pm Dulcimer, harp, bowed psaltery workshops at Lake Park
- 7 pm Concert with Guy George and Tull Glazener
- 10 pm Open Jam Session

SUNDAY MAY 22 —

- 9:30 am Gospel Sing
- 10:45 am Mid-Eastern Reg. Mountain Dulcimer Championship
- 12:30 pm Dulcimer, harp, bowed psaltery workshops at Lake Park
- 2 pm Open Stage at Lake Park
- 3 pm Mid-Eastern Reg. Hammered Dulcimer Championship

For registration information call 800-877-1830.

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2005 Ozark Folk Center Workshops

- June 7-11 – Autoharp Jamboree
- July 27-30 – Mountain Dulcimer Workshops
- July 27-30 – Hammer Dulcimer Workshop
- August 16-20 – Old-Time String Band Week

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The Ozark Folk Center State Park | P.O. Box 500 | Mountain View, AR 72560
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SummerfestMO

Joplin, Missouri
(formerly Carthage)

Hammered Dulcimer
Linda Thomas & Dan DeLancey
Princess Harris
David Moran & Joe Morgan

Mountain Dulcimer
Steve Eulberg
Don Pedi
Larry Conger
Gary Gallier

Autoharp
Jo Ann Smith

July 7, 8, 9
Byers Avenue United Methodist Church

For More Information, Contact Elaine Smith
417.624.3580 or dulcifer@juno.com
www.SummerfestMO.org

June 19–24 • Cullowhee, NC
Mountain Dulcimer Week at Western Carolina University. All levels. Repertoire classes, concerts, open stage. Info: Continuing Ed & Summer School, WCU Outreach Center, Cullowhee NC 28723, 828-277-7397, wcu.edu/dulcimer.

June 22–26 • Kerrville, TX
Hill Country Acoustic Music Camp. HD, MD. Workshops, jamming, concerts. Info: Bob Miller, 830-896-5711, info@hcamp.org, www.hcamp.org.

June 24–26 • Calabasas, CA
Summer Solstice Folk Music, Dance, & Storytelling Festival. MD, HD. Workshops, singing, dancing, storytelling, concerts. Info: California Traditional Music Society, 4401 Trancas Place, Tarzana, CA 91356, 818-817-7756, info@ctmsfolkmusic.net, ctmsfolkmusic.net.

June 24–26 • Altamont, NY
Old Songs Festival of Traditional Music and Dance. Concerts, dancing, workshops, family activities (HD, MD). Info: Old Songs, Inc., P.O. Box 399, Guilderland, NY 12084, 518-765-2815, oldsongs.org.

June 24–25 • Tullahoma, TN
Paul Pyle Dulcimer Daze. MD.Jamming, vendors, open stage. Info: Fred Sackleh, 201 Short Springs Rd., Tullahoma TN 37388, 931-455-0347, fjsackleh@cafes.net.

June 24–26• Waynesville, OH
Old Tyme Music Festival at Caesar's Creek Pioneer Village. Concerts, open stage, workshops for MD, banjo, guitar, fiddle. Info: John Noftsger, PO Box 224, Spring Valley, OH 45370. 937-862-5551, strothers.com/ccpv.htm.

June 24–26 • Farmington, PA
Laurel Highlands Dulcimer Workshop. HD workshops and open mike concert at Benner's Meadow Campground. Info: Brett Ridgeway, 724-329-4097, fbridgeway@juno.com.

June 24–26 • Signal Mountain, TN
Chattanooga Dulcimer Festival. HD, MD workshops, concerts. Info: Dan Landrum, www.danlandrum.com.

June 25–July 1 • Blue Mt. Lake, NY
Northeast Dulcimer Symposium. MD, HD, fiddle, singing, percussion, dulcimer building. Workshops, concerts, jams. Info: David Moore, PO Box 358, Annapolis Junction, MD 20701, info@nedulcimer.org, nedulcimer.org.

June 26–July 1• Bardstown, KY
Kentucky Music Week. Instruction in HD, MD, other instruments, basket making, singing, concerts. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502-348-5237, kentuckymusicweek.com

July 3–30 • Swannanoa, NC
The Swannanoa Gathering. Week-long workshops in the folk arts. Dulcimer Week (HD, MD) 7/3-9. Info: Swannanoa Gathering, Warren Wilson College, PO Box 9000, Asheville, NC 28815. 828-298-3434 or 828-771-3761. swangathering.org.

Continued on next page.

The Eighteenth Annual

Gebhard Woods Dulcimer Festival

June 11th and 12th 2005
Gebhard Woods State Park
Morris, Illinois

Please note change of date

Information: (708) 331-6875
HANDS, PO Box 801, Morris, IL 60450-0801
www.gwdf.org

Performers to include: Mike Anderson, Liz Cifani, Steve Endsley, Sherri Farley, Dana Hamilton, Diane Ippel with Rob Williams, The Lindseys, Neal Peck, Bill Robinson & Friends, Stephen Seifert, Anna Stange and many more!

Visit our website for further updates: www.gwdf.org

Concerts – Workshops – Old Time Dance – Children's Activities – Instrument Crafters
Musical Recordings & Accessories – Food Vendors

Sponsored by Hands of Illinois, Inc., a not-for-profit organization dedicated to preserving and promoting dulcimer music, in association with the Illinois Department of Natural Resources and the City of Morris. Partially supported by a grant from the Illinois Arts Council, a state agency.

UWM Folk Center

Stringalong Weekend

October 28-30, 2005
(always last full wkend Oct)

Lake Lawn Resort

Delavan, WI (90min Chicago)

Folk Arts Vacation Retreat
Classes - Concerts - Spa - Pool

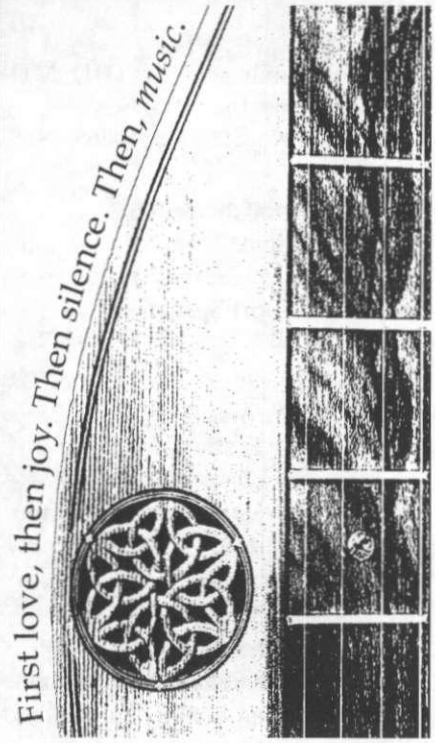
Seifert Kolodner Glazener Bowers

Mabus Ainslie Dowling Staines

26 staff; mtn. & ham'd. dulcimer, guitar, singing, dance, ecology, jams, crafts, drumming, banjo, autoharp, fiddle, song writing, instr building, open mike, stringband, mandolin

$169+ includes all!
(tuition, room/meals, concerts)
Companion Program $99
– Children's Program –

www.uwm.edu/Dept/Folk/
AnnSchmid@aol.com
800-636-FOLK



Our 24th Year!

The 2005
Northeast
Dulcimer Symposium

25 June to 1 July, 2005
Blue Mountain Lake
New York
with

Tina Bergmann — *Hammered Dulcimer*
Aubrey Atwater — *Mountain Dulcimer*
Andrea Hoag — *Fiddle*
Mary McLaughlin — *Irish Singing/Voice*
Ken Lovelett — *Percussion*
Dwain Wilder — *Mtn. Dulcimer Building*

Seven days of music and fun on the shores of the Adirondack Park's loveliest lake. An unforgettable week of small classes, private lessons, and tutorials all with lots of personal attention; concerts and jams; bird watching; hiking and canoeing; and incredible sunsets.

For information or to register write David Moore, P.O. Box 358, Annapolis Jct., MD 20701 Email: info@nedulcimer.org See the website: http://www.nedulcimer.org

29th ANNUAL

CRANBERRY

DULCIMER GATHERING

July 22, 23, 24, 2005
Unitarian Universalist Church
Binghamton, New York

FEATURED PERFORMERS

Leo Kretzner — Fretted Dulcimer
Mark Wade — Hammered Dulcimer
John Hollandsworth — Autoharp

CONTACT
ED WARE
1259 Fowler Place
Binghamton, NY 13903 (607) 669-4653
e.ware@ieee.org
Visit our website/register online:
www.cranberrydulcimer.com

CATSKILLS IRISH ARTS WEEK

www.east-durham.org/irishartsweek

July 10-16, 2005

Daily Irish traditional music & dance workshops, concerts, dances and sessions in historic Irish village in the Catskills Mountains in upstate New York. Over 50 prominent teachers from Ireland, Canada and the U.S.

New this year
Karen Ashbrook will offer a hammer dulcimer workshop on Irish music at this summer's program

Hosted by the Michael J. Quill Irish Cultural & Sports Centre
P.O. Box 320, East Durham, NY 12423
Phone 800-434-3378 or 518-634-2286

July 3–15 • Westminster, MD
Common Ground on the Hill. HD, MD. Two week-long sessions of instruction, singing, songwriting, dance, percussion. Info: Common Ground on the Hill, WMC, Western MD College, Westminster, MD 21157. 410-857-2771, commongroundonthehill.com.

July 3–8 • Springfield, OH
Shady Grove Appalachian Dulcimer Camp. MD instruction (all levels), concerts, jamming. Info: Sweetwater, PO Box 164, Covington, OH 45318. 937-473-5176, shadygrove@sweetwaterfolk.com, sweetwaterfolk.com.

July 7–9 • Carthage, MO
Summerfest. HD, MD, other acoustic instruments. Pre-festival workshops, concerts, jam sessions, crafts. Info: Elaine Smith, 417-624-3580, dulcifer@juno.com, summerfestmo.org.

July 8–9 • Twinsburg OH
Hammered Dulcimer Workshop & Concert at Gitter String Factory. Info: 330-487-1171, gitterpicker.com.

July 9 • Matney, NC
A Dulcimer Christmas In July. Concert dedicated to the memory of dulcimer treasures Edd and Nettie Presnell. Members of the Presnell family will perform. Info: Susie Hepler, 336-243-8903, susie2004@lexcominc.net.

July 9 • Quaker City, OH
Dulcimer/Autoharp Competition. MD featured, HD encouraged. Ohio Hills Folk Festival. Info: Gail Reed, 740-965-5102, harptoheart@earthlink.net; or Nancy Carpenter, 740-289-2232.

July 9–10 • Westminster, MD
Common Ground American Music & Arts Festival. Music, singing, drumming, dance, multi-cultural foods. Info: Common Ground on the Hill, WMC, Westminster, MD 21157. 410-857-2771, commongroundonthehill.com.

July 10–Aug. 14 • Elkins, WV
Augusta Heritage Arts Workshops. HD, MD. Five weeks of classes, concerts, dances. Info: Augusta Heritage Center, Davis & Elkins College, Elkins, WV 26241, 304-637-1209, augustaheritage.com.

July 10–15 • East Durham, NY
Catskills Irish Arts Week. HD class. Info: 800-434-FEST, east-durham.org/irishartsweek/ or, Karen Ashbrook at mail@karenashbrook.com.

July 10–16 • Ontario, Canada
Northern Lights HD Retreat near Sault Ste. Marie. Advanced players. Individual and group instruction. Info: Steve Schneider, 845-268-7102, northernlights@steveschneider.com.

July 14–17 • Evart, MI
Dulcimer Funfest. Mainly HD, some MD. Concerts, workshops, open stage, jamming. Camping available. Info: Donna Beckwith, 817 Innes NE, Grand Rapids, MI 49503, 616-459-6716, dulcimers.com/evartpage.html.

Continued on next page.

Common Ground on the Hill 2005

Traditions Weeks: July 3-8 and July 10-15

@ McDaniel College where traditional musicians, singers, artists, dancers and writers offer classes, workshops and performances, as they share and celebrate their art and cultures in search of "common ground."

Hammered Dulcimer: *Bill Spence, Karen Ashbrook, Jean Lewis, Joe Healey, Bill Troxler, David Lindsey*
Mountain Dulcimer: *Paul Oorts, Mitch Barrett*

Plus workshops: *guitar, authoharp, banjo, mandolin, bass, fiddle, harmonica, harp, flute, pipes, songwriting, singing, gospel, dance and a broad offering of fine arts and crafts.*

Music & Arts Festival

July 9-10 @ the Carroll County Farm Museum.
Hot Tuna w/ Jorma Kaukonen, Jack Casady and Barry Mitterhoff, Tom Chapin, Walt Michael & Co., Guy Davis, Sankofa, Footworks, Tony Ellis, Steve Gillette & Cindy Mangsen and much more on four stages of traditional roots music, dance, juried art & crafts, a family "World Village" and delicious multicultural foods.

Common Ground on the Hill, 2 College Hill, McDaniel College, Westminster, MD 21157
410-857-2771 cground@qis.net www.commongroundonthehill.org

DULCIMER CHAUTAUQUA ON THE WABASH

Reservations Limited! Reserve early!

OCTOBER 13-16, 2005

NEAR EVANSVILLE IN BEAUTIFUL SOUTHERN INDIANA JUST SOUTH OF I-64

WORKSHOPS ★LECTURE/SEMINARS ★24 HOUR JAM BARN★HYMN

Friday & Saturday Concerts!

All Levels of Appalachian Dulcimer Instruction and More!

Featuring

Sweetwater- Dan Evans- Tull Glazener– Joe Collins– Heidi Muller- Maureen Sellers

Molly Freibert –June Goforth –Nancy Blough– Gary Sager– Terry Lewis—Sarah Elisabeth

Stephen Dickey and Maria Abell-Crecelius and Dave Crecelius Thursday Evening Pot Luck Supper -NEW!!! Friday afternoon workshops!!! **Rich Harrison** as Emcee

More workshops and a Community Sing this year too! Bonus Beginner Workshop on Thursday Evening - **Sandy Huebel** - Sound- **Dan Hamilton**-Hymn Sing- **Don Allen**

Jam Barn hospitality with **Randy & Barbara Snepp, Vicki & Tom Stuckert- Pat Moss**- Come be refreshed in the colorful, Fall village of New Harmony!

Several ticket prices available- Participant(All events)-Jamming & Concert, Lecture Seminars Only- Concert Only

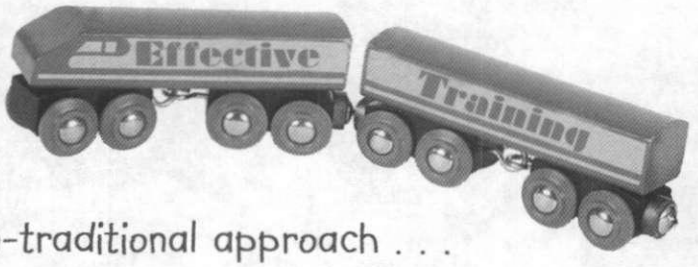
Sponsored in part with a grant from the Robert Lee Blaffer Foundation, Inc. -For information: Dulcimer Chautauqua On The Wabash, Inc., 4708 Corydon Pike, New Albany, IN 47150.

E-mail: Maureen Sel@AOL.com www.maureensellers.com -Room Reservations- New Harmony Inn- 1-800-782-8605

Chattanooga Dulcimer Festival

June 24-26, 2005
Signal Mountain, TN

Contact info:
angie@danlandrum.com
423 886 3966
http://www.danlandrum.com



A non-traditional approach . . .

. . . to traditional instruments.

July 16 • Twinsburg OH
Mountain Dulcimer Workshop at Gitter Picker String Factory. Beginner/Intermediate workshop. Info: Brett Ridgeway, 330-487-1171, fbridgeway@juno.com.

July 20–26 • Ontario, Canada
Northern Lights HD Retreat near Sault Ste. Marie. Advanced beginners-intermediate players. Individual and group instruction. Info: Steve Schneider, 845-268-7102, northernlights@steveschneider.com.

July 22–23 • Branson, MO
Hammered Dulcimer Workshops. Fiddle jam and concert. Info: Gail Morrissey, 1115 Victor Church Rd., Branson, MO 65616, 417-334-5016, library.drury.edu/branson, bransonworkshops@aol.com.

July 22–24 • Binghamton, NY
Cranberry Dulcimer Gathering. HD, MD, autoharp. Workshops, concerts, open stage, contra-dancing, jamming. Info: Ed Ware, 1259 Fowler Place, Binghamton, NY 13903, 607-669-4653, CranberryDulcimer.com.

July 22–24 • Louisville, KY
Kentucky Music Weekend. Concerts, workshops, dances, crafts at Iroquois Park. Info: Nancy Barker, Box 86, Bardstown, KY 40004. 502-348-5237, KYTreeFrog@aol.com, kentuckymusicweek.com.

July 24–29 • Kansas City, MO
Heritage Dulcimer Camp. HD, MD (all levels). Jam sessions, workshops, open stage, concerts. Info: Sharon Lindenmeyer, 785-472-4285, slndmlyr@informatics.net, heritagedulcimercamp.org.

July 24–30 • Brasstown, NC
Mountain Dulcimer Building. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724. folkschool.org.

July 24–30 • Brasstown, NC
Dulcimer Celebration. MD, HD. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724. www.folkschool.org.

July 27–30 • Mt. View, AR
Mountain Dulcimer Workshop, Ozark Folk Center. Beginning-intermediate levels. Classes, jams, concerts. Info: Ozark Folk Center, PO Box 500, Mountain View, AR 72560, 870-269-3851, ozarkfolkcenter@arkansas.com, ozarkfolkcenter.com.

July 29–Aug 6 • Mendocino, CA
Lark in the Morning World Music & Dance Camp. Includes HD, MD workshops. Info: Lark Camp, PO Box 1176, Mendocino CA 95460, 707-964-8659, larkcamp.com.

July 30 • Santa Cruz, CA
Redwood Dulcimer Day. MD workshops. Info: Janet Herman, 205 Jackson St., Santa Cruz CA 95060, 831-429-1691, fasola@cruzio.com, folkplanet.com.

Continued on next page.

Friday Night

Missouri Town Dancers

&

Jam Sessions

2005 Jubilee of Acoustic Music JAM Inc.

Saturday Night Concert

No Strings Attached

&

Leo Kretzner

May 20-21st
Longview Community College
Lee's Summit, MO
General Info: www.jubileeofacousticmusic.org

Featured Performers:
Randy Marchany, Wes Chappel, Bob Thomas, Pete Hastings, Leo Kretzner, Linda Brockinton, Linda Thomas, Dan Delancey, Princess Harris, Esther Kreek, Kelly Werts, Richelle Basgall, Chris Carr, Tom Schroeder, Teresa Bachman, Karen Daniels, Scott Tichenor, Dave Ludwick

Mini-Concerts Both Days
Instrument Raffle
Workshops at all levels in:
Hammered Dulcimer, Mountain Dulcimer, Guitar, Fiddle, Autoharp, Banjo, Mandolin, Pennywhistle & more!

Contact: Mike Connelly, 1104 N. Prairie Lane, Raymore, MO 64083
816-331-5728 e-mail: jam@kcnet.com

THE MEMPHIS DULCIMER GATHERING & FOLK FESTIVAL

September 30 - October 1, 2005

featuring Janita Baker, Larkin Kelley Bryant, Larry Conger, Jim Miller, Don Pedi & Rick Thum

Calvary Episcopal Church
102 Second Street
Memphis, TN 38104

$90 for both days
$45 for one day
(2 days $75 with paid registration by July 15)

Contact Lee at 901-372-0510
www.MemphisDulcimer.com

Blue River Folk Music Festival

Shelbyville Middle School
1200 W. McKay Road
Shelbyville, Indiana 46176

May 21, 2005 9 AM - 9 PM

Performers
Cathy Barton - Dave Para
Don Pedi
Sweetwater

For more information and a registration form visit our website at:
www.grovermuseum.org

or email us at:
grover@lightbound.com

Contact Persons:

Junne Barnett (317) 392-4634
Renee Moore (317) 392-3608

Concerts and Workshops

Musical Instrument & Supply Vendors Welcome

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Shelby County Historical Society.

The Fourth Annual

Heritage Dulcimer Camp

Mountain and Hammered Dulcimer
Novice through Advanced Classes

Ken Kolodner ✢ Guy George
Linda Thomas ✢ Janita Baker
Tull Glazener ✢ Karen Mueller

July 24-29, 2005
Parkville, MO

for information contact: Sharon Lindenmeyer
405 Court • Ellsworth, KS 67439
(785) 472-4285 • slndmyr@carrollsweb.com
www.heritagedulcimercamp.org

KenKolodner

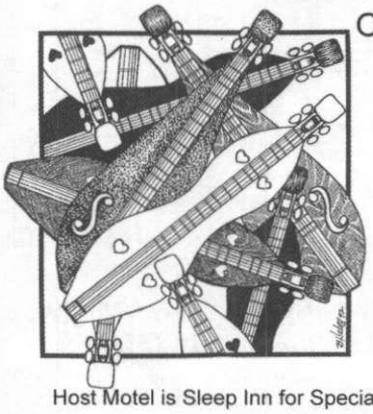
in Branson, MO
at the Tri-Lakes Center
www.trilakes.com

July 22-23, 2005
Old TIme Fiddle
Jam
Hammered Dulcimer Workshops
Concert

For more info and registratiom materials see
http://library.drury.edu/Branson

Or write :
Gail Morrissey
1115 Victor Church RD
Branson, MO 65616
417-334-5016
Bransonworkshops@aol.com

Yellowbanks Dulcimer Festival



Owensboro, Kentucky
English Park
June 3 and 4, 2005

Don't Miss
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Sweet Funk
Lorinda Jones Trio
Michael & Phillip LeCompte

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For More Information:
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oboro69@bellsouth.net

Thelma Newman
4113 Mason Woods Ln.
Owensboro, Ky. 42303

July 30 • Twinsburg OH
Hammered Dulcimer Workshop at Gitter String Factory. Beginner/Intermediate workshop. Info: Brett Ridgeway, 330-487-1171, fbridgeway@juno.com, homestead.com/hammerdulcimer.

August 1–4 • Mt. View, AR
HD Workshop at the Ozark Folk Center. Beginning and intermediate levels. Classes, jams, concerts. Info: Ozark Folk Center, PO Box 500, Mountain View AR 72560. 870-269-3851, ozarkfolkcenter@arkansas.com, ozarkfolkcenter.com.

August 5–7 • Ferrisburg, VT
Champlain Valley Folk Festival. MD. Concerts, dancing, workshops, storytelling, jam sessions, crafts. Info: Champlain Valley Festival, 202 Main St., Burlington VT 05401, 877-850-0206, cvfest.org.

August 6 • Cincinnati OH
Cincinnati Dulcimer Celebration. HD, MD worshops, concert. Info: PO Box 531111, Cincinnati OH 45253, dulcimerhouse@aol.com, strothers.com/celebration.htm.

August 7 • Lake Zurich, IL
Lake County Folk Festival. HD, MD, guitars, mandolins, banjos. Workshops, performances, jamming. Info: 847-540-5527, katemoretti@comcast.net.

August 12–14 • Salem, WV
Dulcimer Weekend at the Depot. Workshops (MD, HD), concert, and jamming. Info: Linda Sigismondi, 740-446-9244, lsigis@earthlink.net.

August 12–14 • Grafton, IL
Great River Road Festival. HD, MD. Concerts, workshops. State contests for HD, MD, open stage, jamming, vendors. Info: Sharon Hargus, 618-651-8271, hargus65@hometel.com, angelfire.com/il/gateway.

August 18–20 • Iuka, MS
Magnolia Dulcimer Club Fall Festival. Workshops, open stage, vendors, potluck supper. Info: Ruby Strickland, 903 E. Linden St., Corinth MS 38834, 662-286-0197, sunny@nadata.net.

August 19–21 • West Dover, VT
Dulcimer Daze. MD focus. Open stage, workshops, concerts. Info: Folk Craft Music, PO Box 88, Jacksonville, VT 05342. 802-368-7437, swewater@sover.net.

August 19–21 • Mt. Laguna CA
Gathering at Mt. Laguna. Concert, workshops for dulcimer, harp, guitar, bowed psaltery. Info: Susan Raimond, PO Box 213, Mt. Laguna CA 91948. 619-473-1213, harphealer@yahoo.com.

August 21–27 • Washington, ME
Meadowlark Music Camp. HD, MD, other folk instruments. Classes, concerts, jamming. Info: Jerry Bryant, 25 Columbia Dr., Amherst MA 01002, 413-256-6606, meadowlarkmusiccamp.com.

August 25–28 • Midland, MI
Midland Dulcimer Festival. HD, MD jamming, workshops, concerts. Info: Margaret Loper, 989-684-1499, loperme@aol.com, dulcimer.com/fmsm.

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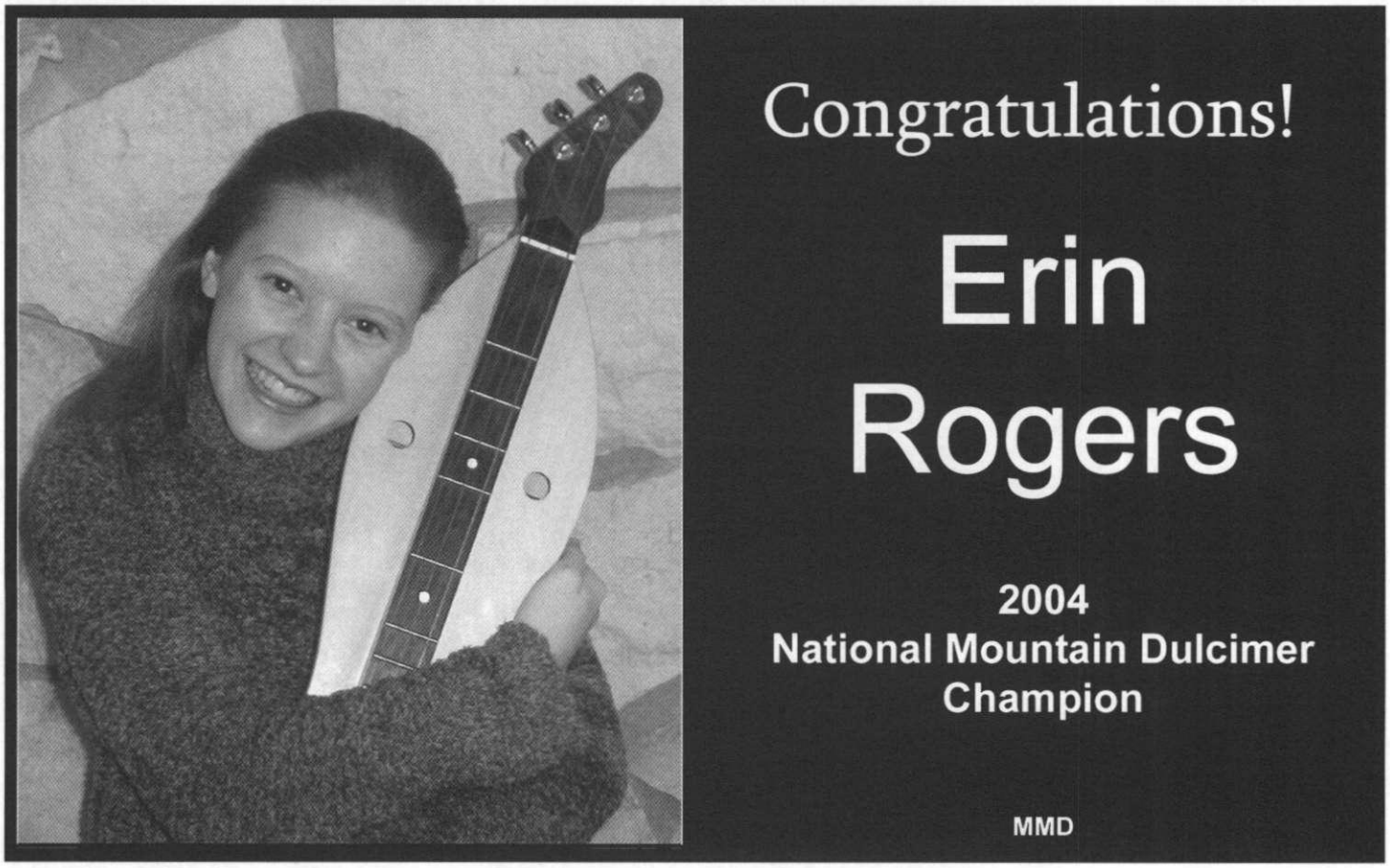


The Swannanoa Gathering

FOLK ARTS WORKSHOPS AT WARREN WILSON COLLEGE

Dulcimer Week at the Swannanoa Gathering offers students the opportunity to learn the hammered or mountain dulcimer (or both!) in a relaxed and intimate setting of small classes and supportive staff, with some of the country's finest teachers and players. The workshop also runs concurrently with our vocal program, Sing & Swing Week, which offers a children's program and classes in singing, dance and instrumental instruction. Dulcimer Week students are free to take classes in either program. No other dulcimer workshop can offer all this:

- Highest-quality instruction
- Small classes in a relaxed atmosphere
- Personal attention
- Take classes in both types of dulcimer
- Take classes in Sing & Swing program
- Special Guest Enrichment artists
- Evening dances, song circles, concerts & jams
- Air-conditioned dorm available
- The best cafeteria of any camp
- Children's Program available

Dulcimer Week

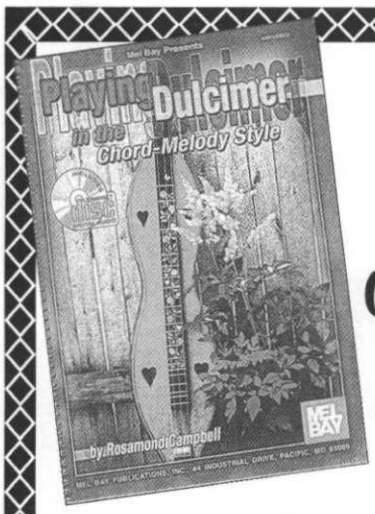
July 3-9

with

Randy Marchany, Wes Chappell, Rick Thum
Lois Hornbostel, Bonnie Carol, Ken Kolodner
Bill Taylor, Peter Tommerup, Neal Walters
Anna Duff & Heidi Cerrigione

July 3-9, Sing & Swing Week • July 3-9, Dulcimer Week • July 10-16, Celtic Week
July 17-23, Performance Lab • July 17-23, Old-Time Music & Dance Week
NEW! July 25-31, Fiddle Week • July 24-30, Contemporary Folk Week • July 25-31, Guitar Week

Call or write for a FREE catalog: The Swannanoa Gathering,
Warren Wilson College, PO Box 9000 Asheville, NC 28815-9000
Tel: (828) 298-3434 • Email: gathering@warren-wilson.edu • Website: www.swangathering.com



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presents
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A REPERTOIRE AND INSTRUCTION BOOK

- Enlarge your musical landscape!
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- For all levels, emphasizing beautiful playing from the start!

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Email: RosamondCBell@aol.com

Still available – Prices include shipping:
The Victorian Dulcimer
Book $8.00 CD $10.00
The Parlour Dulcimer
Book $10.00 CD $10.00

August 26–28 • Manitou Springs, CO
Manitou Springs Mountain Music Festival. HD, MD workshops, concerts. Info: Bud and Donna Ford, 740 Manitou Ave., Manitou Springs, CO 80829, 719-685-9655, dulcimer.net.

Aug 28–Sept 3 • Brasstown, NC
Beginning Hammered Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724, folkschool.org.

Aug 29–Sept 4 • Missouri Valley, IA
Old-Time Country Music Contest and Festival. HD, MD, other instruments. Contests, workshops. Info: Bob Everhart, PO Box 492, Anita IA 50020. 712-762-4363, oldtimemusic.bigstep.com.

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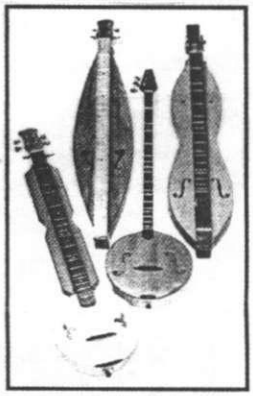

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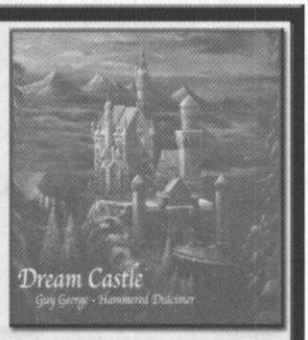

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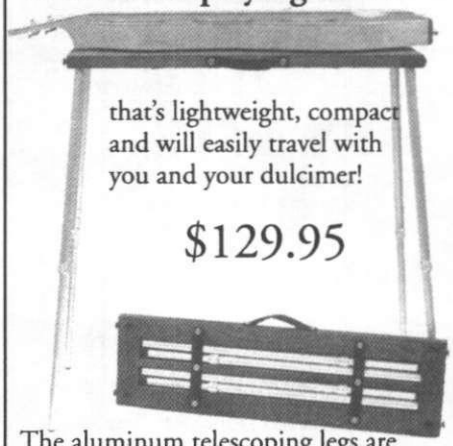

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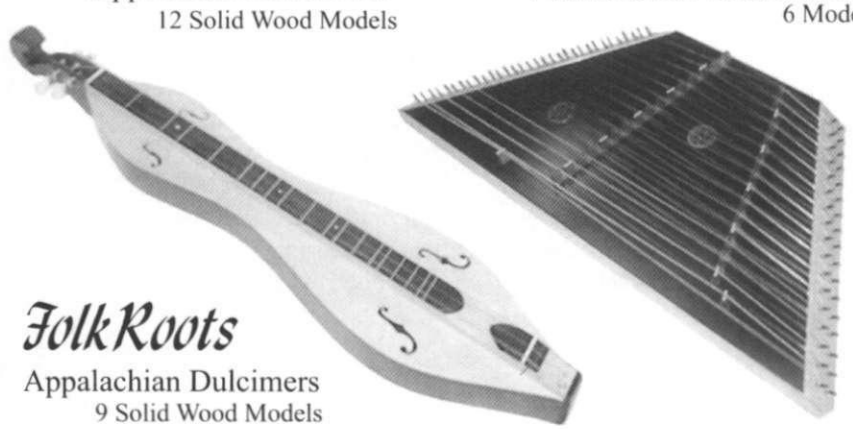

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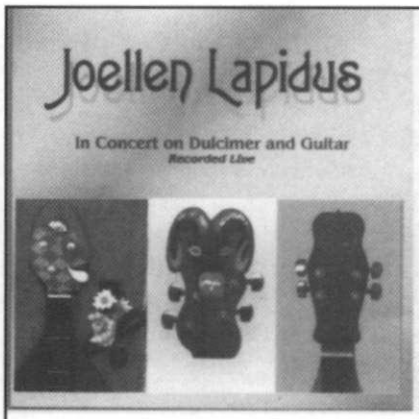

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Hossein
SANTOOR

By Mick Doherty
Portland, Oregon

As a first grade student in Tehran, Iran, Hossein Salehi took top honors in his class. The evening of the school honors celebration, a band of older students performed. One of the students played an instrument with dozens of strings being struck with mallets. "My father was very happy with my achievement, and said he wanted to give me a gift. He asked, 'What prize do you want me to buy for you?' I replied, pointing to the intriguing instrument, 'What is that?'

"He said, 'It is called *santoor.*'

"I said, 'Buy one of these for me.'

"'Aren't you too small, too young for this?'

"'No, I'm in love with this instrument.'

"The next day he took me to the bazaar and bought me one."

Mr. Salehi's father was a master of the violin, playing Persian music. In the family home, young Hossein was taught the subtleties of the modes of Persian music. "My father taught me all of the *dastgahs,* which are the modes, the scales, and how to transition from here to there. Even when I was taking a nap or relaxing or between awake and asleep he'd say, 'Hossein, listen! This is called *shoor.*'" At the age of seven, *santoor* became the focus of young Hossein's study, initially learning on his own and eventually seeking instruction from master players.

Hossein has taught his own children music in the same way he'd learned from his father. Son, Bobak Salehi, age thirty, is a marvelous violinist and an accomplished player and teacher of Persian music. Bobak has formed an ensemble of his and his father's students—Damam Ensemble (www.damam. org/)—which performs in the Portland, Oregon area. Daughter, Mandonna Salehi, age twenty-four, plays *setar* and *daf.* She performs with Damam Ensemble and continues to study under her father's tutelage. (In another interesting parallel for dulcimer players, the *setar* is a four-stringed instrument with adjustable gut frets. The open strings are tuned in the manner of the fretted dulcimer.)

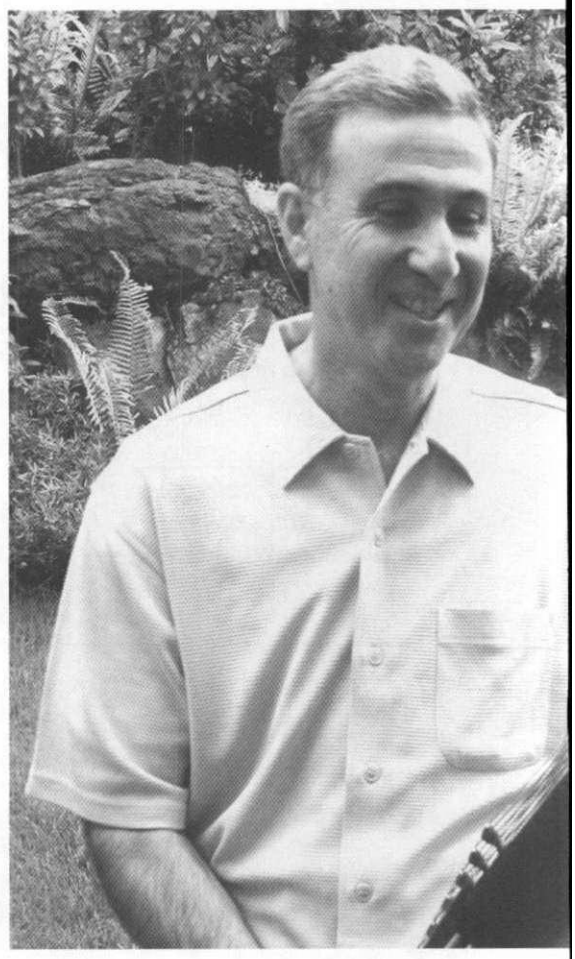
About his first santoor Mr. Salehi says, "I still have that santoor in Iran. It is kept for me by a very good friend, who I started teaching forty-two years ago. Now he is a master musician and a teacher as well."

One day in high school this same friend, at that time a classmate, asked their teacher, "Would you please let Salehi bring his santoor to play for us." Although music was not part of the curriculum, the teacher had Salehi bring the santoor to the classroom. Soon the teacher was making time each week to read poetry to the class with live santoor accompaniment.

Young Salehi was encouraged to enter the district music competition. At age sixteen he earned second place in the district. The following year, he won first place and went on to win the Tehran citywide competition among twenty school districts. He went to a national music camp and competition on the shores of Caspian Sea where he won first place as the best young *santoor* player in Iran. With other young musicians of Iran, he formed an eight-piece ensemble that played concerts over the next few years. Included in that ensemble was the (now) world-renowned Iranian singer, Sima Bina.

After high school, Mr. Salehi attended military academy and then flight school. "I felt I was not born to be a military person. I like the discipline, being on time and those aspects, but I felt the need for a more scientific field." Throughout his studies and career as flight instructor, he always kept music as an integral part of his life.

When working in Iran as a flight instructor (Standardization Instruction Pilot), Mr. Salehi visited the United States in 1979 to take an Instrument Flight Rules (IFR) course in Alabama. He taught IFR in Iran for eight years. After six years of war, he thought it best to relocate to the United States with his wife and two children. For the past several years, he has operated a print shop in downtown Portland. His reputation as a musician has steadily grown in both the Iranian community and the Portland area in general. He teaches fourteen hours of private lessons each week after working full time operating his shop, and has a waiting list of six months for new students.

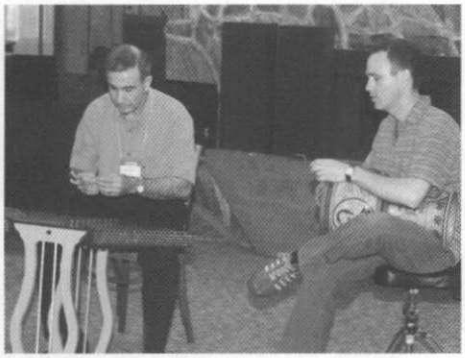


In April of 2004, Mr. Salehi was invited as a special guest to the Spring Fling Rendezvous hammer dulcimer gathering in Sandy, Oregon. Accompanied by his student Adam Wiener on *tombak* (a beautiful lathed wood hand drum), he performed a lovely set of *santoor* music as part of the instructors' concert.

For this performance Mr. Salehi played a unique *santoor.* Built in Iran at his request, the end result was a surprise. He had asked for a new tuning with some "extra" notes to make it easier to shift from one mode to another. What he received was a two-sided *santoor!* He can have each side tuned to a different mode.

Salehi,
MAESTRO

Hossein Salehi with his two-sided santoor

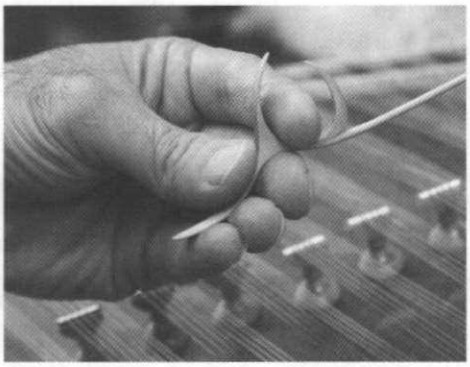


Hossein Salehi and Adam Wiener performing at the Spring Fling Rendezvous dulcimer gathering in Sandy Oregon on April 24, 2004."
Photo by PJ Walsh/LIGHTWAVE Productions

In concert he can flip the instrument over from one piece to the next. Wood for the soundboards came from the 300-year-old door of an Iranian castle.

After his performance, Mr. Salehi was swarmed with dulcimer players asking questions and inspecting his instrument and mallets. He was kind enough to have prepared thirty-page hand-outs titled *An Introduction to Santoor (Persian Dulcimer).*

Knowing that he'd heard hammer dulcimers played at the Spring Fling, I asked what differences he perceived in the American dulcimer and the Persian santoor. He said, "One main difference I noticed is that our style of mezraab, or mallet performing is much faster. We have more trills than in the style of American dulcimer." As a student of Mr. Salehi, this writer vouches for his assessment. After one lesson I found myself at home shaving wood off my hammers to cut down the weight in order to accelerate. The Persian mezraab are light and elegant, built for speed.



Mezraab grip

In December of 2004 the Trail Band invited Mr. Salehi to participate as a special guest in their annual "Christmas with the Trail Band" concerts at the Aladdin Theater in Portland. A series of five concerts over three days, the production is an annual benefit for Friends of the Children. Mr. Salehi and his son Bobak brought a beautiful piece to the band for this concert. After an introduction featuring Mr. Salehi's *santoor* accompanied by Bobak's *daf* (frame drum), the Trail Band entered with Bobak's lovely arrangement "Naghmeh" (meaning simply, "melody"). This arrangement featured *santoor* and *tombak* accompanied by violins, cornet, saxophone, tuba, hammer dulcimer (played, very quietly, by this writer) and drum kit. At the conclusion of "Naghmeh" the Salehis' *santoor* and *tombak* performed a thrilling duet that brought the audience to thunderous applause.

In the interview for this article I asked Mr. Salehi about his teaching philosophy. He replied, "I not only teach music; I teach culture plus music. If I teach a song that is written by a famous person, I tell the story behind this particular piece—where and when it was written, under what circumstances, what impressions the person experienced when writing the piece. For example, we have a piece called 'Zard Maleejeh.' It means a 'Small Yellow Bird Singing.' The piece was written seventy years ago by one of the masters of Persian music, Ostaad Abolhassan Saba. After a rain storm along the Caspian Sea he saw the bird singing in a rain water puddle." Mr. Salehi proceeded to play a section of "Zard Maleejeh." The yellow bird splashes and sings.

"On another occasion Abolhassan Saba saw a bird in a small cage. He saw the bird hopping from one bar to another in the cage, striving to be free. He wrote 'Dar Ghafas,' meaning 'In the Cage.' It is written in *shoor,* the richest of all modes in Persian music." Quick scale runs intersperse with short leaps from note to note as the melodic bird flutters and jumps from bar to bar in the cage. "Once you know a little bit of the story behind the piece, it makes it easier to relate to the music."

Often the first thing western ears will notice about a piece like "Dar Ghafaz" is the quartertones. To some westerners, the sound of the quartertone is at first perceived as "out of tune." If you experience this, give your ears a couple hours listening to get familiar with the new sounds. Soon great beauty will be revealed. Westerners will also notice the focus on melodic ornamentation and rhythm, and the lack of harmony. While the santoor is rich in harmonics, playing harmonic intervals is not often part of the music.

Hossein Salehi is passionate about both his music and his culture, and feels a calling to share both with the larger community. His musical performances have been for cultural and educational

Continued on next page.

programs. In 1998 he was recognized as a *santoor* virtuoso by the Oregon History Society. The Iranian Hour is a local television program for which Mr. Salehi has produced twenty-five segments on Persian music over the last several years. His wife, Azar, has also been active with Persian storytelling on the Persian Program on KBOO radio (www.kboo.org/).

The success of his musical and cultural mission has brought Mr. Salehi to another career change. He is developing plans for the Salehi Institute of Music, which will provide instruction in Persian music and culture. Mr. Salehi's wife and children will be assisting in the operation of the Institute.

Hossein and Bobak Salehi made a lovely recording for a recent Northwest Children's Theater stage production; both the play and the CD are titled *1001 Nights and a Night.* To learn more about this album and the Salehi Institute of Music, contact Mr. Salehi at: hossein.salehi@comast.net.

Accompanying this article are three Iranian folk melodies in the *shoor* mode. Whereas western scales are derived from 12 tones (steps and half-steps), Persian scales use 24 tones (steps, half-steps and quarter-steps.) Persian music is written with the same musical notation familiar to western musicians, with one addition: The quarter-tone, or *karone.* The symbol for karone in this music is a "mirror-image flat." (Mr. Salehi uses an angular "p" for the *karone,* but this isn't an option with my software.) In this case the note is A-half-flat, the quarter-tone between A and A-flat.

If tuning the quarter-tone by ear proves too difficult, one can use a chromatic electronic tuner and try to get right in between the half steps. This might be easier to do with a tuner that is equipped with a needle gauge; some of the "lights only" models get a bit confused.

The "v" symbols indicate notes played with the left hand, the inverted "v" indicates the right hand. The ">" indicates an accented note. "(II) 8…" means play the repeat an octave lower.

The Persian *santoor* is tuned in octaves across the bridge. Hence it is with great facility that the player can play octaves. With nine courses on the bass and treble bridges, the entire instrument is usually tuned to one mode, rendering three octaves with some accidentals available for ornamentation. As harmony is not a focus of Persian music, the readily available harmonic intervals on the American dulcimer are not needed; the immediacy of the octave makes for quick octave leaps and double octave melodic runs.

Mick Doherty is a working musician based in Portland, Oregon. A member of the Trail Band, an ensemble of strings, brass and percussion (www.trailband.com), Mick also works with his wife, artist and shadow puppeteer Deb Chase, as musician and storyteller for the Oregon Shadow Theatre. With the Cascadia Folk Quartet, Mick often plays duets with fellow hammer dulcimer player Lawrence Huntley.

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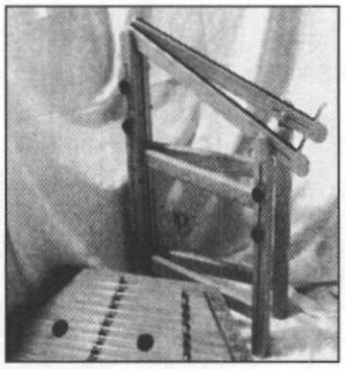

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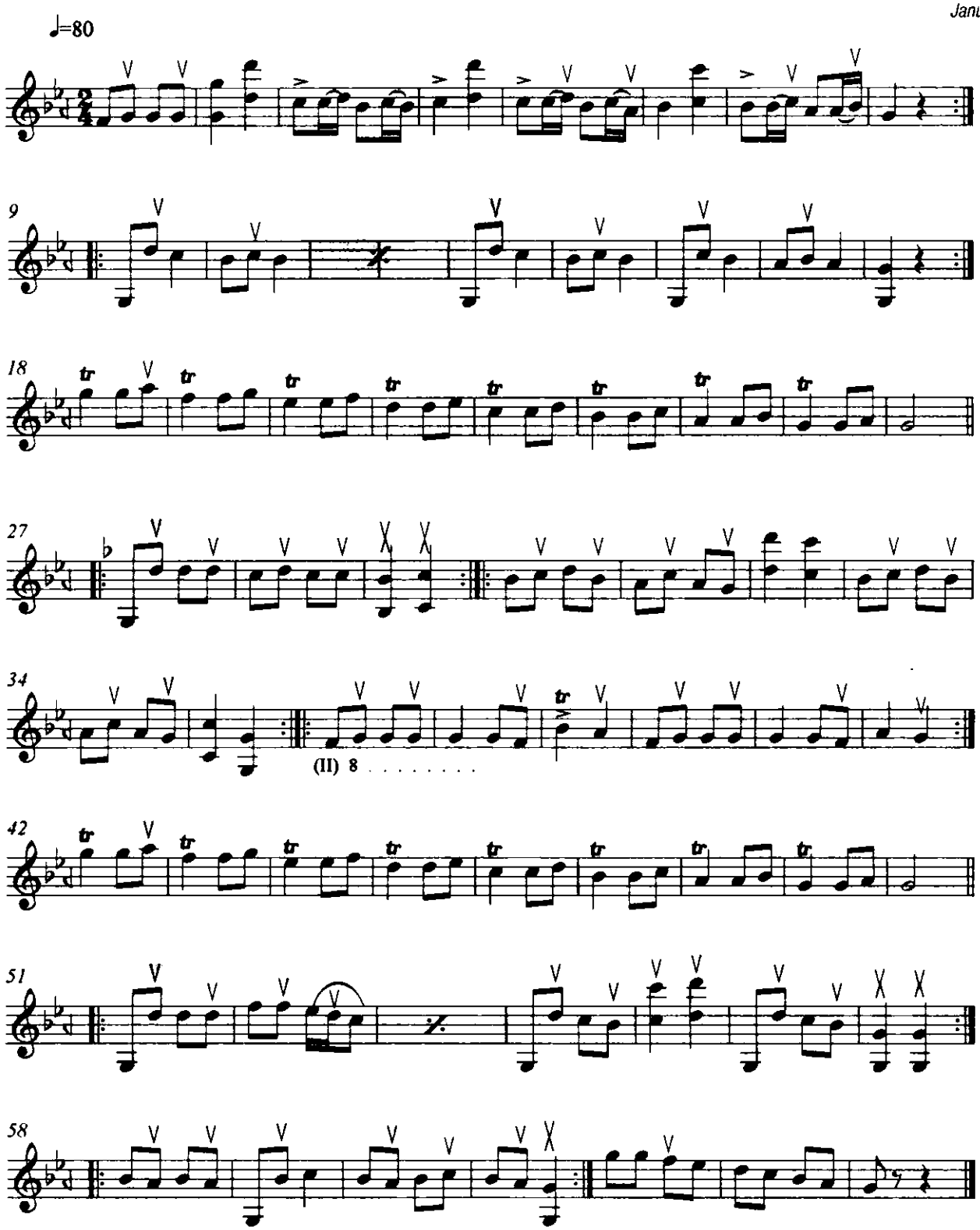
Iranian Folk Songs

Arranged by Hossein Salehi,
January 2004



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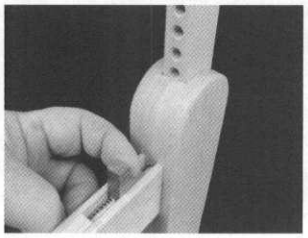

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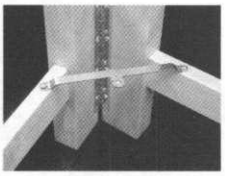

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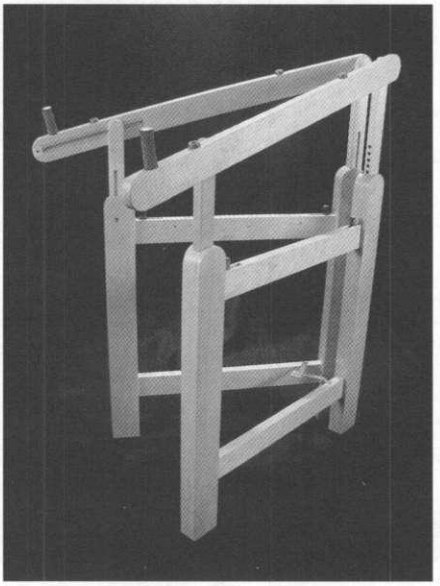

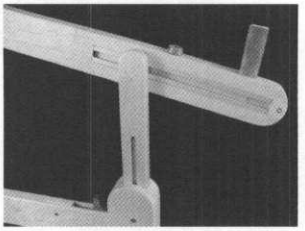

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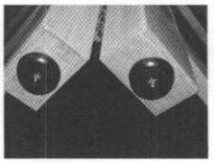

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Bob Mize and Mama Maude Tribute Concert

by June Goforth
Knoxville, Tennessee

On October 21, 2004 Ken Bloom, Sandy Conatser, Larry Conger, Sarah Elizabeth, John Huron, Jim and Cheri Miller, Lee Rowe, David Schnaufer, Maureen Sellers, Betty Smith, Bill Taylor, Susan Trump, Debbie Porter and Zada Law gathered at the Paramount Theater in Bristol, Tennessee to honor the memory of Bob Mize and his wife (known as Mama Maude). Coming from as far away as Texas and New York, the musicians shared personal stories of their relationship with Bob and Maude and how they had each been "adopted" by the couple. The musical selections, which included four or five original pieces, reflected Bob and Maude's inspiration and lasting influence.

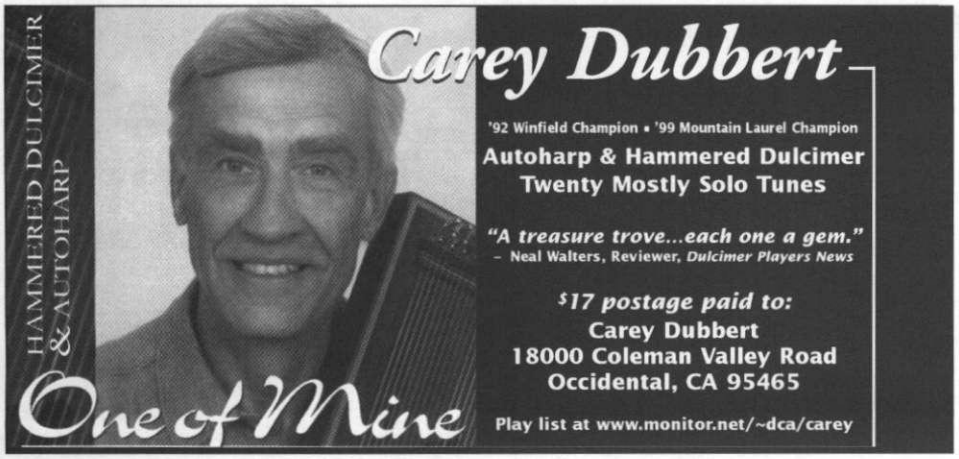
Highlighting the evening was the joy evident when several of these wonderful musicians played together. Bill Taylor, Lee Rowe and David Schnaufer backed up Susan Trump. David also backed up Sarah Elizabeth and there were other combinations as well. At the intermission about sixty-five folks gathered on stage, each with their own Mize dulcimer, for a group photo.

The finale songs, "Wafaring Stranger" and "Beulah Land," were sung by Bob's niece, Cary Coleman, backed up by the entire ensemble. The evening ended as Stephen Mize and Jane Mize Jones led the group in a heartfelt version of "Amazing Grace."

As Susan Trump said in her introduction, "We're here to give back some of the love that was so freely shared with us." That's what our dulcimer family is all about, and that's what was celebrated in Bristol that evening.

A big thank you goes out from the dulcimer world to the Bays Mountain Dulcimer Society and to Susan Trump for the grand way in which they honored the memory of these two wonderful people.

Photo includes all the people in attendance who own Mize dulcimers, performers from the concert, the Mize family, and members from the audience.



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Erin is shown receiving the trophy and the Koa Custom Dulcimer that were her prizes as the Winner of the 2004 National Mountain Dulcimer Championship.

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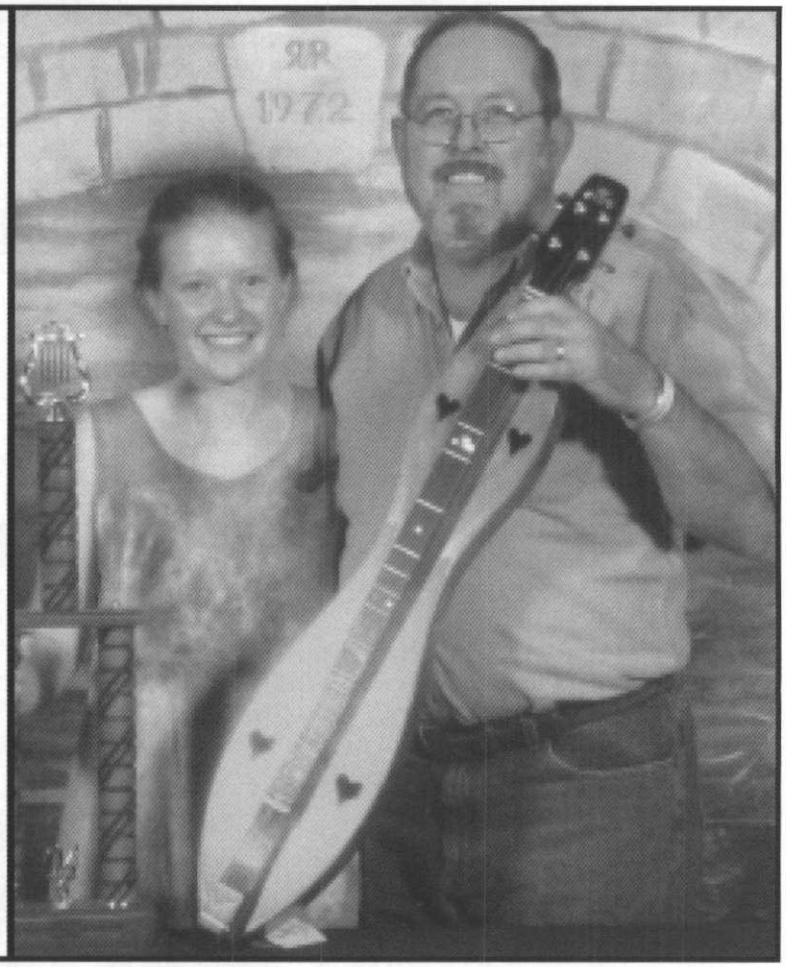

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by Neal Hellman

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Star of the County Down
Such a Parcel of Rogues
The Praties
When I Was on Horseback
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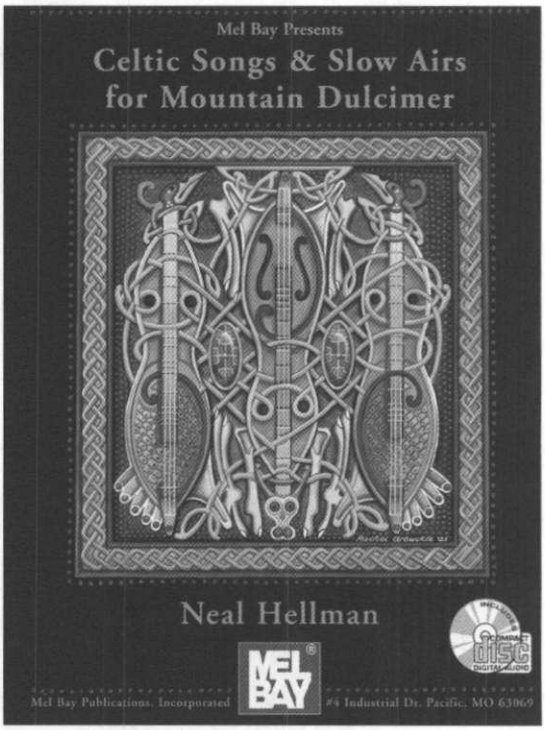
Ye Banks & Braes



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EverythingDulcimer.com

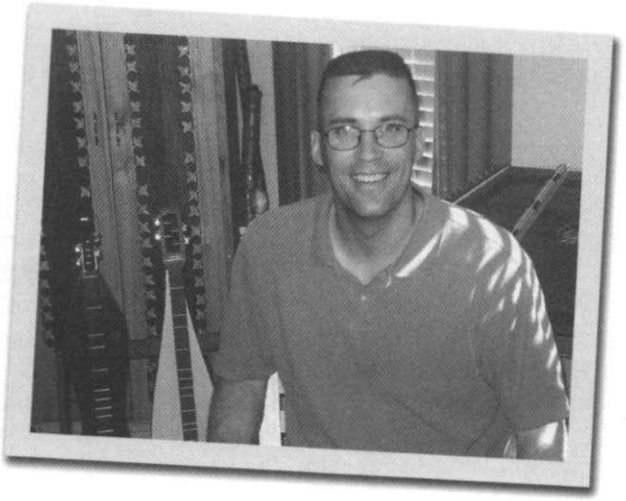
by Ken Longfield
Reedsville, Pensylvania

Do a web search for "dulcimer" and one of the sites to come up on your computer screen is Everything-Dulcimer.com (ED). Here one finds a cyberspace community of over 1,000 dulcimer enthusiasts. It is an international community as well, with members from Canada, Great Britain, Australia, New Zealand, Spain and Italy.

The idea for ED, as it is affectionately referred to by its members, came to Bruce W. Ford in January of 2002. After searching the internet for information on the dulcimer and unsuccessfully trying to join a list-serv, he decided there needed to be a national dulcimer web site similar to those for other instruments. Having consulted in web-database application design for years he started developing ED. It began as a weekend project, an experiment of sorts.

By March of 2002, www.Everything Dulcimer.com was on-line and open to the dulcimer community. The site has grown from 1,249 visits in March, 2002 to 107,414 in February, 2005.

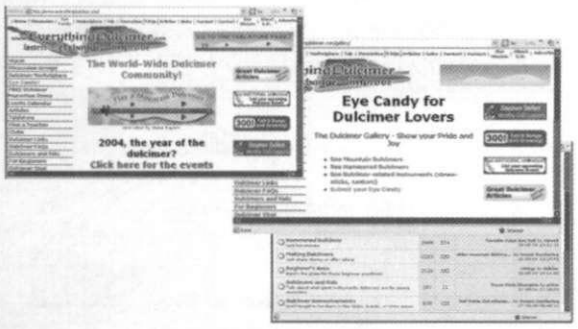
While discussion groups are the centerpiece of ED, there is much more to the site. Here one can find over 300 tablatures for free download and distribution, read articles ranging from introductory material to in-depth music theory, find a dulcimer club or teacher, listen to dulcimer music samples, and view photographs of members and their instruments. One also can purchase merchandise in the Dulcimer Marketplace or find festivals in the Events Calendar. In addition there is an occasional drawing for a dulcimer-related prize.



Although Ford is the originator of the site, he stresses that it is not his, but belongs to the participants. "They own it," he says. He views his role as a facilitator and stresses that he wants to maintain its status as non-profit, never charging anyone to use the site.

ED hosts some paid advertising mostly as a service. It has never generated enough to pay expenses. Ford plans to continue paying the out-of-pocket expenses, maintaining the site as his gift to the dulcimer world.

Ford remembers seeing mountain dulcimers in northeastern Georgia where he went to high school. Like many people he thought that some day he would enjoy playing one as he found the sound pleasing. While on a trip to Branson, Missouri, he purchased a dulcimer kit from a vendor at Silver Dollar City. He put it together and began looking for help in learning to play. Living in Pensacola, Florida at the time, he discovered the Dogwood Dulcimer Association. There he found a member who taught him the basics. Interest in the mountain dulcimer led Ford to the hammered dulcimer. He decided to build his own and purchased a kit from MusicMakers.



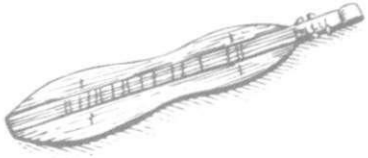
Dulcimers are not Ford's full-time occupation. A Lieutenant Commander in the United States Navy, he is a meteorologist/oceanographer stationed aboard the aircraft carrier USS John F. Kennedy.

What is in the future for ED? Ford says, "The future is very bright as I retire from the Navy." He plans to re-do the entire site sometime in 2005 converting the discussion group over to a new system. He would like to "make ED a dulcimer web portal. In addition to all of the normal services the site will open with a page featuring headlines, upcoming events, concerts, tab-of-the-week, and so on."

He also has ideas for new features including on-line video instruction and a dulcimer fiction contest. Additionally, he would like to develop concerts or workshops and an EverythingDulcimer .com festival.

You can help make ED the place for dulcimers on the internet. Start your computer, point your web browser to www.EverythingDulcimer.com, and enjoy our community. You will be glad you did.

A member of EverythingDulcimer.com since March 16, 2002, Ken is a Lutheran pastor and dulcimer enthusiast. He built his first mountain dulcimer in 1974, founded the Seven Mountains Dulcimer Society in 1998, and has written numerous articles for DPN.



David Mahler: Passing on the Torch

By Mark Wade
Columbus, Ohio

When you think of Roanoke, Texas, you probably think of the Motor Speedway—if anything comes to mind at all. Otherwise, this small country town between Ft. Worth and Denton doesn't get much press. That is until Roanoke produced the youngest National Hammered Dulcimer Champion ever.

David Mahler started playing hammered dulcimer at age ten when his mother, Jenifer, let him try out a dulcimer she received as a gift. He took an interest in it and began taking lessons with a local player. After several months, the kind teacher explained that she had taught David everything she knew. From that moment the search was on for an advanced teacher.

While searching, the Mahlers signed David up for some workshops at the 2001 Winterfest of Acoustic Music in Irving, Texas. David and his family were sitting in the audience when they heard me announce that I had recently moved to Roanoke. They couldn't believe it; this former national champ was practically living in their backyard!

I started going to their home once a week to teach David dulcimer lessons and his sister, Gabrielle, piano lessons. In no time it was obvious that David had an unusual talent. Within months he was competing and winning state and regional contests.

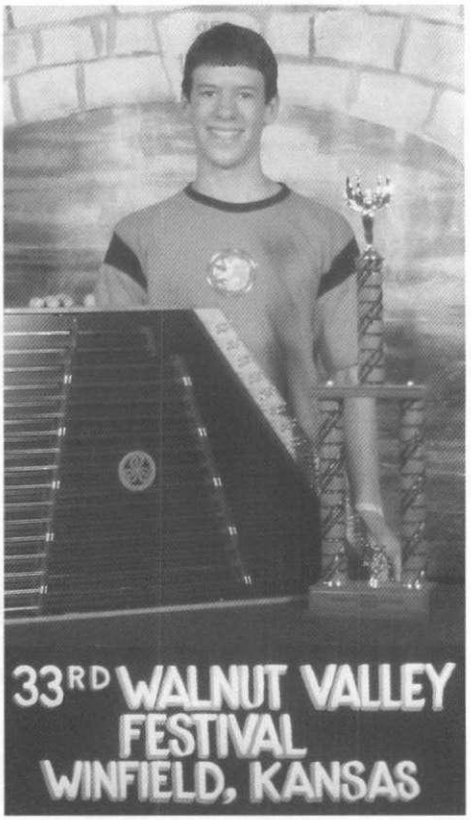
David tackled anything thrown at him, from fiddle tunes with wild variations to heart-wrenching ballads, to Bach, Copland, Khachaturian, Kabalevsky, and Vivaldi. What a joy to explore all of my favorite repertoire with a student who not only tolerated it, but enjoyed it and mastered it too! His eclectic repertoire is reflected in his national contest-winning repertoire of "Blackberry Blossom," "Comedian's Gallop" (Kabalevsky), "The Ash Grove" and an 18th-century harpsichord solo, "Le Coucou."

David' s love and mastery of many genres of music is reflected in his varied musical ambitions. It was his desire to learn to play the drums that originally got him started on the dulcimer. His parents made a bargain that if he practiced and really worked at the dulcimer they would buy him a drum set. He has no doubt earned it now! Currently, David plays percussion in the Ft. Worth Youth Symphony and is the drummer of a Christian rock band, Next Signal. David plans to continue studying percussion (particularly mallet percussion) as a possible major in college.

Aside from a substantial God-given gift, what makes David unique is his attitude towards learning new and difficult music. He meets challenges head-on with determination, patience and confidence—all with a playful, carefree spirit. He is not hindered with the self-doubt, frustration and impatience that so many of us experience when pressed to our musical limits. It sounds surprising, but I have never known David to "practice" his dulcimer; he simply plays. It is this wonderfully pure, child-like approach to his music that led him to become the youngest national champion in the thirty-three year history of the contest at the age of fourteen!

David is like a little brother to me. It was difficult to move away from Roanoke and leave my star student. Fortunately, David continued to study with me while I was briefly living in South Carolina. It was there that David finished his CD, *Under the Hammer.* I have moved back to Columbus, Ohio, but David still manages to study with me and work in my recording studio. We always make sure he gets a lesson when I am in Dallas visiting my sister.

I am thrilled with David's success and live vicariously in the footsteps of all of my wonderful students. I am proud to have passed on the torch and count David among my colleagues in the professional dulcimer community. It won't be long before all dulcimer students learn from his musicianship as he passes the torch on as well.

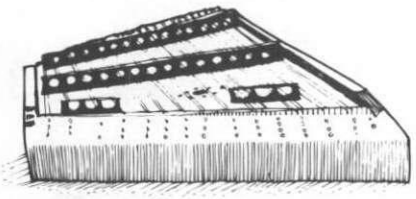


www.DavidMahler.com

DISCOGRAPHY

Songs of Virtues CD, 2005
Under the Hammer CD, 2003

Mark Wade is the 1998 National Hammered Dulcimer Champion and teaches privately in central Ohio. He was featured in the fall 2004 issue of Dulcimer Players News. Contact Mark at www.markalanwade.com



Brave Wolfe

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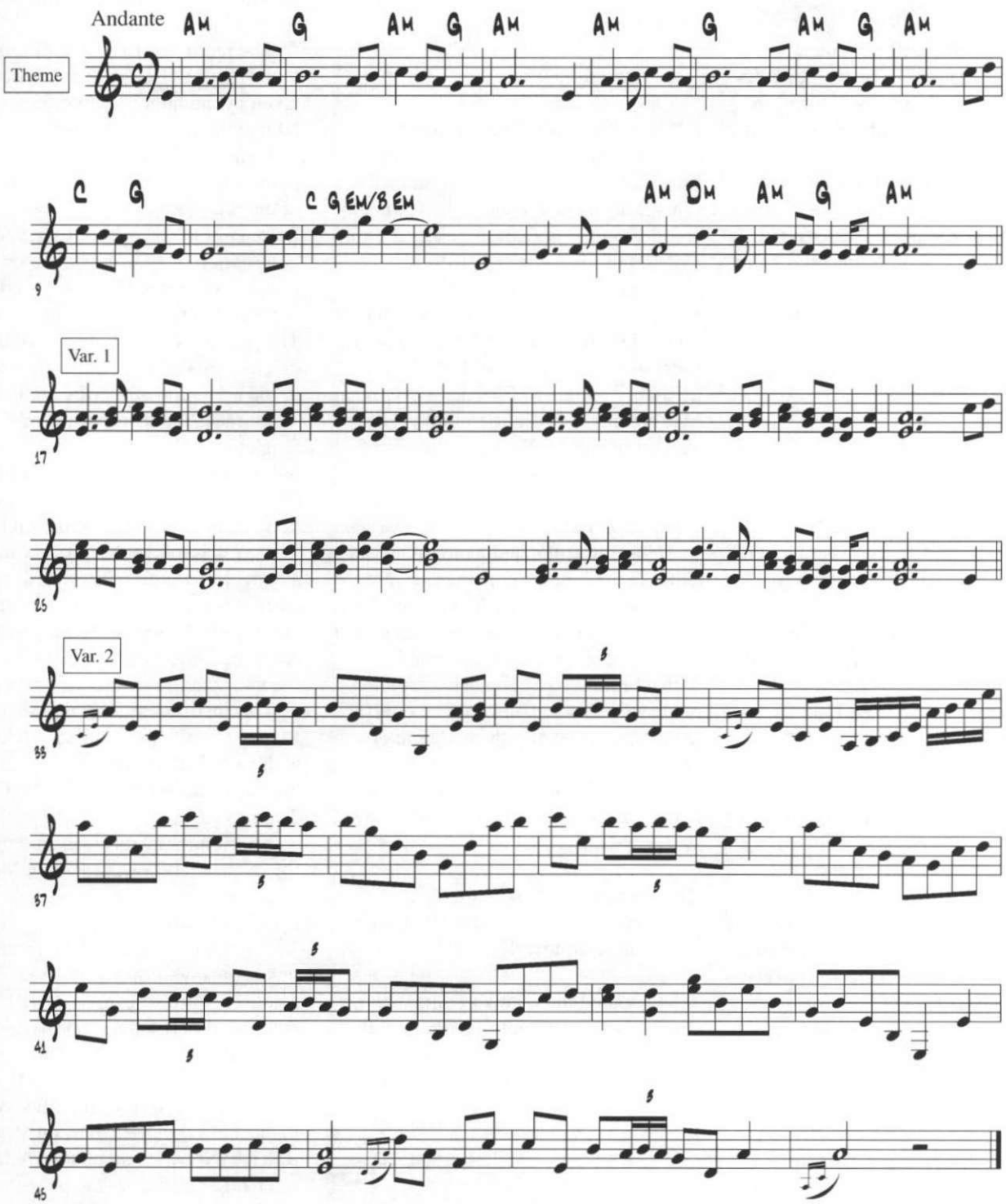


Fromthe book *Tunes 'n' Techniques* by Mark Wade.

Mountain Dulcimer Tales & Traditions

by Ralph Lee Smith

A Message From Sally Tignor, And a Bristol Taylor Dulcimer

My column on Kentucky dulcimer maker John D Tignor in the winter 2005 issue of DPN produced a wonderful result. I received an email message from his widow, Sally!

Way back in the later 1960s, when I made a trip to Kentucky, I visited John and Sally at their home in Frankfort. I bought a beautiful walnut dulcimer from John for, I think, $30. Many years have passed since then, and I was delighted to open my email the other night and find a message from Sally waiting for me!

Sally's Message:

"Dear R.L S.

Thank you so much for the terrific article about my first husband, John D Tignor in the *Dulcimer Players News* current issue. I remember your visiting here many years ago. I still live on the same small farm. (By the way, there is no period after John's D—it was not an initial.)

"You may be interested to know that our son, John Stewart Tignor, is a fine dulcimer maker. He studied Homer Ledford's method, combined it with what he had learned from his dad, and makes an excellent instrument. (This is from a very unbiased source, or course.) His address is 7404 Columbus Road, Fowler, IL 62338, Ph. 217-228-0715, email: jstignor@adams.net.

"In the interest of historical accuracy, John D always said he did not learn to make dulcimers from Jethro Amburgey. Uncle Jethro was his high school shop teacher—two years of shop and one of drafting.

"I bought an Amburgey dulcimer my first year at the Hindman Settlement School, 1952. John D and I married in 1954. John D claimed that every time it rained, the dulcimer came apart because 'Jethro used that damned horsehide glue,'and that he was so tired of gluing it back that he would just make one—and to my amazement he did, using Jethro's dulcimer as his model. That would have been in or around 1956, in Manchester, KY. We moved to Frankfort in 1965.

I have ordered enough copies of the magazine to send to all the family members—J.D's siblings and offspring. Once again many, many thanks for an excellent article.

Sincerely, Sally Tignor Taylor"

A Bristol Taylor Dulcimer Surfaces

Meanwhile, there is more news on the Kentucky dulcimer front. For many years, I have known about the Cumberland Mountain dulcimer maker, Bristol Taylor, but I have been able to learn almost nothing about him. Imagine my excitement when an email arrived the other night that was forwarded to me by DPN. It had been sent to DPN by Michael C. Allen of Cloud Nine Musical Instruments in Ostrander, Ohio. The Subject line read, "Bristol T. Taylor of Knott Co Ky." Zowie!

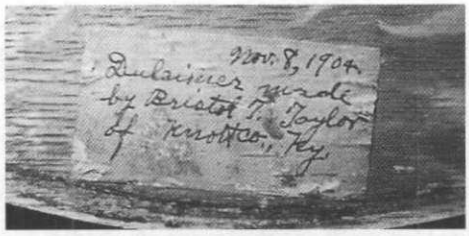
Michael's Message:

"I have recently had a mountain dulcimer in for repair in my shop. It had been a wall hangar and had fallen off the wall. It arrived in my shop in pieces. As I looked it over prior to re-assembly, I noticed that it had been very carefully made very thin top and back of quarter-sawn oak, very carefully made joinery and detail.

"The back still had a label glued in, black ink on a piece of gummed brown kraft paper:

November 8, 1904
Dulcimer made by Bristol T. Taylor
of Knott County, Ky.

"I googled the fellow's name with no results, but when I entered Taylor dulcimer I found about a dozen pictures labeled "Bristol Taylor, dulcimer maker, farmer, poet" in the University of Oregon Archives and there he was, seated on his front porch playing a mountain dulcimer and looking early middle aged. Does anybody out there know anything more of this fellow or his instruments? Do you know how I might find out more about him?"



The photos of Bristol Taylor in the University of Oregon archives were taken by the famous photographer Doris Ullman in the 1930s, as part of an Appalachian assignment. One of the photos appears in the book, Handicrafts of the Southern Highlands, by Allen H. Eaton, published by the Russell Sage Foundation in 1937, reprinted by the Foundation in the late 1940s, and reprinted in paperback by Dover in 1973. The photo is one of four photos of dulcimer makers by Ullman that appear in the book; the others are Jethro Amburgey, Sam Russell and W. C. Singleton. (All editions of the book are out of print, but a number of copies are offered for sale on the second-hand book dealers' website, ABEBOOKS. The book is marvelous! Treat yourself to a copy! I recommend staying with the early Russell Sage Foundation hardcovers. My 1937 copy has some beautiful color drawings, which I'm not sure that the later editions reproduce in color.)

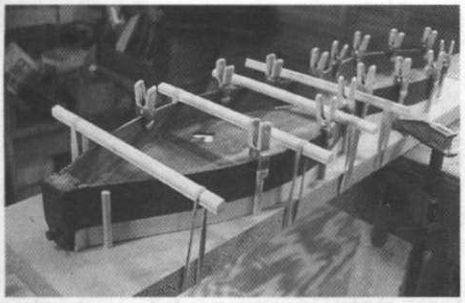
This instrument is remarkably early. I know of only two Kentucky dulcimers with earlier dates, 1891 and 1903, both made by James Edward "Uncle Ed" Thomas.

I subsequently received an email from the instrument's owner, Diane Meier.

Diane's Message:

"So happy to hear of the interest in this 1904 Taylor dulcimer I recently acquired. And so glad that Michael Allen is almost a neighbor to me here in Ohio!

"I have a little more information to provide about the dulcimer. It was given to me a few months ago by my sister in Raleigh, NC who had no more use for it when it fell off her wall in pieces! My brother-in-law's grandmother (Lindsley) in her later years had moved from Berea, KY to Asheville, NC. I don't know exactly what dates she was in Berea. When she

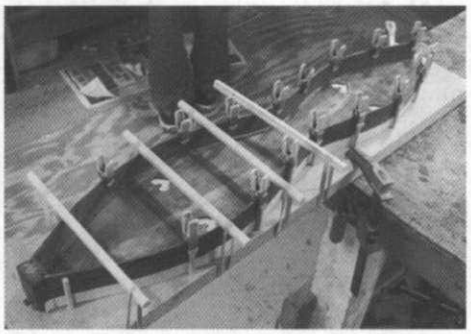


died, this dulcimer ended up at my brother-in-law's family home, and when his parents died, it traveled to Raleigh with my sister and her husband.

"The dulcimer definitely has a Berea connection, I'd say. In addition to my brother-in-law's connection to Berea, my mother graduated from Berea College in 1939 (I believe). Maybe I'll have to make a trip down and look through some records. This is exciting. I appreciate the interest you and Michael have in it. I'll be stopping in at Michael Allen's soon to see the progress. I'll send you any more pieces of the puzzle I can find. And I look forward to hearing from you."

Diane, you can believe me that there are plenty of people in addition to you who are excited! Please find out everything you can, and pass the information along! Perhaps we are on the verge of solving the mystery of Bristol Taylor at last.

Here are three photos of the dulcimer being repaired in Michael Allen's shop. The first shows the label, the second shows it in the mold, and the third shows the juncture of the sides and tailpiece. I will carry pictures of the instrument in this column when repairs are completed.



The Pioneer Woman Museum's Kratz-Zither

My column in the August-October 2004 issue of DPN described a kratz-zither in the Pioneer Woman's Museum in Ponca City, Oklahoma. The article included a full-length picture of an Ohio kratz-zither in the Anne Grimes collection, which is now in the Smithsonian, to provide a comparison with the Pioneer Woman's Museum instrument, and two detail photos of the Museum's instrument. However, the full-length picture of the Museum's instrument was inadvertently omitted. Here it is.

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Mountain Dulcimer Teaching: Lilliburlero

by Jan Milner
Brandon, Florida

I learned "Lilliburlero" from a friend who plays the flute. The A-part reminds me of "The Skye Boat Song." I usually play key-of-G tunes using DAD, but this one didn't work because of an F in the melody. Capo'ing at the 3rd fret put the melody up pretty high, so I tuned DGD.

My friend, the late Mark Fackeldey, who grew up in Holland, said he heard "Lilliburlero" as a child. It's story, related by Ruth Randle, tells of history and travel and the melody is lovely.

Playing any tune on the dulcimer should be an individualized process. I hope my fingerpicked arrangement is merely a guide. You may think that "Lilliburlero" sounds better flatpicked or strummed, or you might find more convenient chords. Please feel free to experiment.

I use a finger-picking pattern, with my thumb, index, and middle fingers, a pattern adjusted to accommodate the melody. I anchor my right hand above the fret board with the ring finger. The thumb is assigned to the melody string, the index finger to the middle string, and the middle finger to the bass string. The picking pattern is thumb, index, middle, index, thumb, index. In 3/4 time, beat #1 is thumb, index; beat # 2 is middle, index, and beat # 3 is thumb, index. This pattern continues throughout the song, adjusted to accommodate the melody. You actually pick two strings individually on each beat (1-&-2-&-3-&), which is an effective way of filling in between the melody notes.

Here are some suggested fingerings for the chords. (The melody string is named first in these explanations.) In the 2nd measure my preferred fingering for the 5-4-3 diagonal chord is thumb, index middle. You may find index, middle, ring more comfortable.

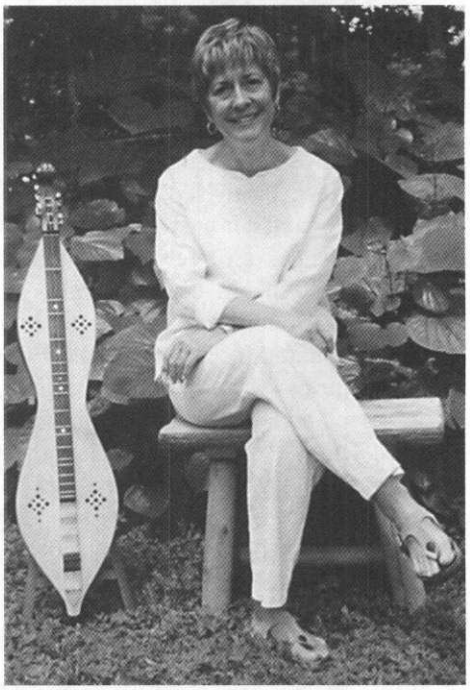
In the 4th measure, I consider 6-6+-7 to be a reverse diagonal chord, and I play it with my ring, middle, and index fingers.

In the 5th measure, I use a 5-7-5 triangular chord, and play it with my ring finger on 5 (melody string), my thumb on 7 (middle string), and my middle finger on 5 (bass string). I strum the chord, then pick the 7th fret on the melody string. I then move my thumb back to 7 on the middle string and pick it. In the next measure, strum the 6-6+-0 chord, picking the melody string at the 5th fret. The same works for measures 7 and 8: strum the 4-3-0 chord, pick the melody string at the 3rd and 2nd frets, and then strum 3-2-0.

In the B part, use the suggested fingerings from the A part for diagonal and triangular chords. At the 11th measure, you'll find the 13th fret on the middle string. Use whichever finger is most comfortable for *vibrato* (rocking your finger back and forth very fast).

"Lilliburlero" should be played smoothly. It is important to get the right hand in an automatic mode (picking or strumming pattern) for whatever style you want to use. A little practice on what may be unfamiliar chords with the left hand will help this beautiful piece flow.

Jan has been playing the lap dulcimer for over twenty years. She has won the Florida Old Time Music Competition's dulcimer contest three times and currently plays with the group "Hot Flash!" in Florida.
jmilner@umsa.usf.edu



A History of "Lilliburlero"

by Ruth Randle
Manassas, Virginia

"Lilliburlero" is a march in which the lyrics of a ballad generally attributed to Lord Thomas Wharton are set to music by Henry Purcell. The original lyrics refer to the Glorious Revolution of 1688-89, a time when Parliament led a conspiracy to depose James II (the Stuart king, an overt Catholic) and replace him with his Protestant daughter, Mary, and her husband, William of Orange, as joint sovereigns. James II later tried to reclaim the crown with the assistance of France, but was unsuccessful.

The lyrics make up a satirical speech supposedly from the mouths of the Irish nationalist rebels. The chorus/refrain "Lero, lero, lilliburlero, Lilliburlero, bullen a la!" may have been their battle cry, a garbled version of the Irish words "An lile ba léir é ba linn an lá!" which means, "The lily was

clear, the day was ours!" This lily, possibly the fleur-de-lis of France, was likely their standard, and the only one "standing clear" on the field of battle when all was over.

Of other words set to the tune, the most well known is "The Protestant Boys," an Ulster Protestant folk lyric sung and played by the Orange Order during its parades, the subject of controversy during the Troubles in Northern Ireland. These lyrics begin:

The Protestant Boys are loyal and true,
Stout hearted in battle and stout-handed too.
The Protestant Boys are true to the last,
And faithful and peaceful when danger
has passed.
And Oh! they bear and proudly wear
The colours that floated o'er many a fray,
Where cannons were flashing,
And sabers were clashing,
The Protestant Boys still carried the day.

Music follows on next page.

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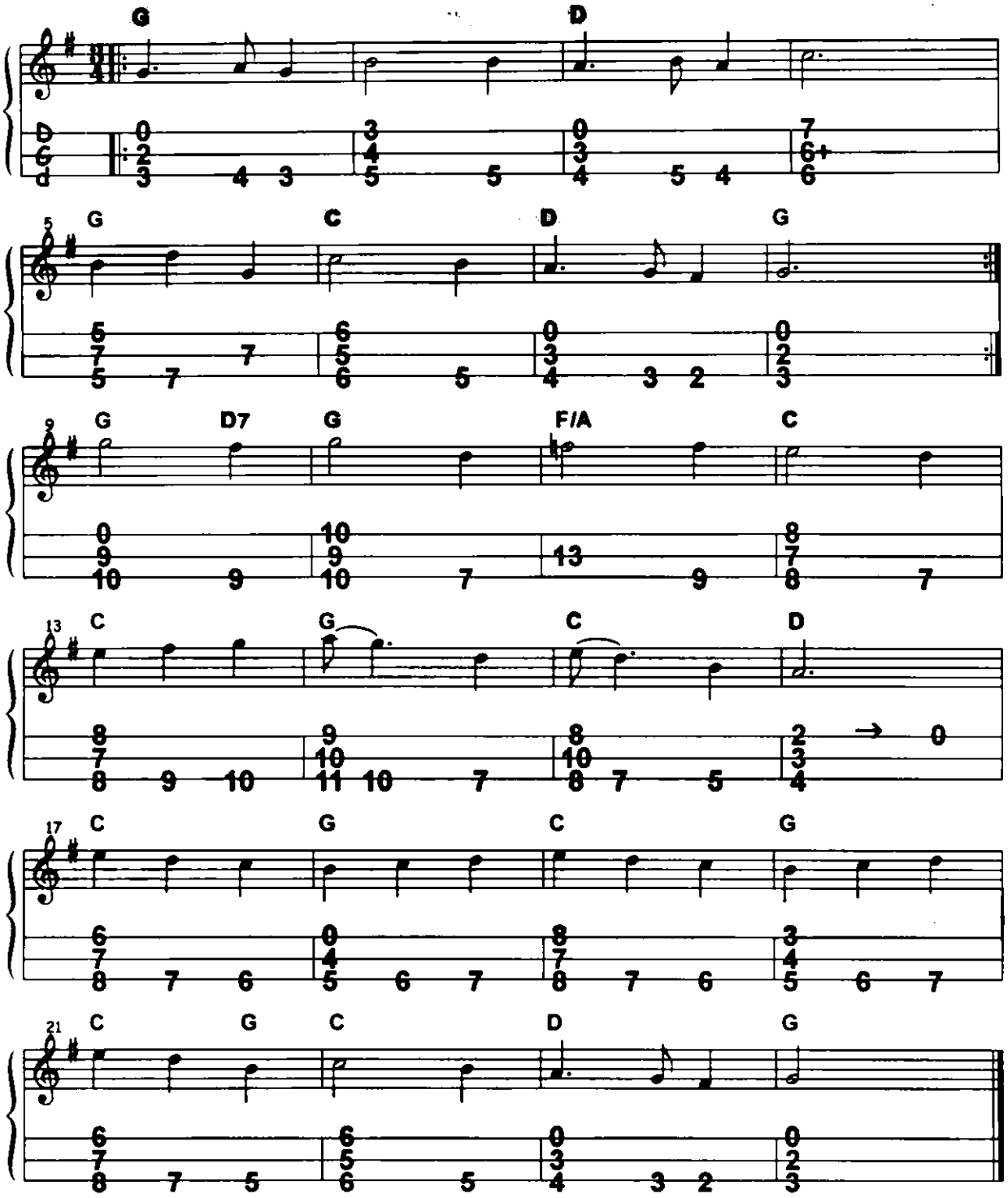

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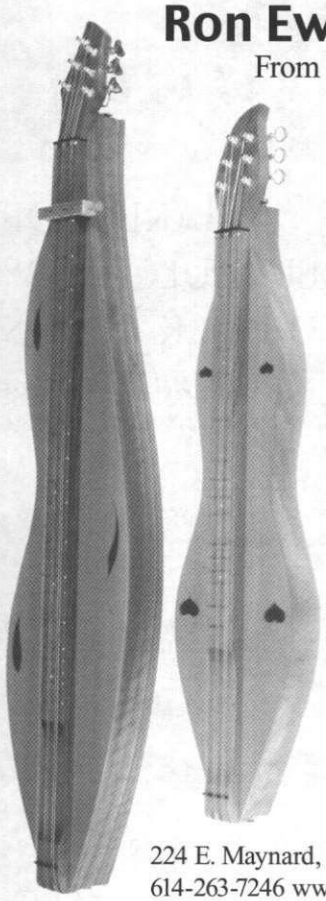

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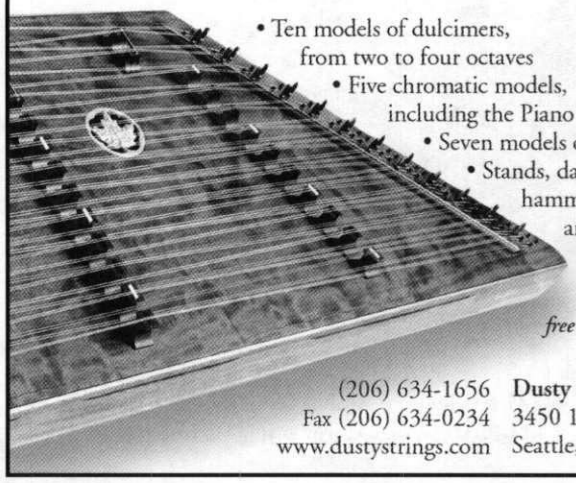

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Joyous New Sounds of Dulcimer Music

by Merv Rowley
Roselle, Illinois

Since the renaissance of the mountain dulcimer began in 1950, dulcimer music has been largely restricted to that playable on a diatonic fretboard, using modal tunings with either drone or chord accompaniment. Extra frets, strings, or various tunings have added notes, adapting the dulcimer to particular musical arrangements. The only solution to playing chromatic tunes has been the adoption of a fully-chromatic fretboard. Most players, however, reject this approach, feeling that it means abandoning the simplicity of the beloved dulcimer and modal music. Ironically, we have had a chromatic solution lying undetected under our noses for many years! It involves the use of what is called open, or 1-3-5 tuning. What is a 1-3-5 tuning?

The three open (unfretted) strings are tuned to form a major chord. Although we can choose any key we wish—within the strings' tuning capabilities—consider the familiar key of D major: D E F# G A B C# D. Tune the bass, middle, and treble strings to the first, third and fifth notes of the scale (D, F# and A), low to high. Strummed, the open strings will sound a D-major scale.

The diagram below represents an "ordinary" dulcimer fretboard with three equidistant strings and a 6-1/2 fret. This setup and tuning contains an entire chromatic scale: C C# D D# E F F# G G# A A# B C. We can play any sharps or flats within reach of our fingers. Furthermore, we can play an entire rainbow of chords in addition to I, IV, V and V7. These include major, minor, dominant 7th, diminished and augmented. We can play nearly any kind of music we wish, including tunes that we already know. There is only one restriction for the 1-3-5 tuning: it is *not* modal, so drones do not exist.

At least four books of music notation with tablature in the 1-3-5 tuning are available. Recently, public domain material has been accumulated and posted on a website (www.mountain dulcimer-1-3-5.com/) for free access and downloading. This website is offered as a public service to the dulcimer community and represents the combined efforts of John Sackenheim (Okeana, Ohio), Merv Rowley (Roselle, Illinois), Ruth Randle (Manassas, Virginia) and Gail West (Goshen, Indiana). Our group wishes to acknowledge the pioneering efforts of earlier 1-3-5 workshop leaders, including Rob Brereton, Connie Allen and Neal Walters.

Visitors to the 1-3-5 website inspire us.

"Awesome website, it's clear a lot of work went into it"—
Jan Hammond

"Thank you. This tuning opens up a whole new world for me!"—
Wanda Eyster

"It 's an ear opening experience to explore the chord voicings"—
Tull Glazener

"You are working really hard for the dulcimer community"—
Peggy Ferrell

"Thanks for continuing to advance the world of the dulcimer"—
Debra Zoerner

NOTE LOCATIONS IN THE D-F#-A (1-3-5) TUNING

0	1	2	3	4	5	6	6+	7	8	9	10	11	12
D	E	F#	G	A	B	C	C#	D	E	F#	G	A	B
F#	G#	A#	B	C#	D#	E	F	F#	G#	A#	B	C#	D#
A	B	C#	D	E	F#	G	G#	A	B	C#	D	E	F#

An interesting example of the effectiveness of the 1-3-5 tuning is "Trail of the Lonesome Pine." The chords E, E7 and F# require G# and A#. The melody requires an F-natural and a D#. None of these notes exist in the diatonic D major scale nor are most of them in the typical DAA or DAD tunings. The syncopation used in the following arrangement of "Trail of the Lonesome Pine" adds new flavor to the rhythm, reflecting the trend toward ragtime tempo during the early 1900's.

Merv Rowley discovered the mountain dulcimer in 1976 at an Appalachian trade fair in Cincinnati, Ohio. He became a dulcimer builder shortly thereafter (Roselle Dulcimers), selling instruments throughout Chicago and the general midwest until 1998. Since 2002 he has been busy working with "open" or 1-3-5 tuning systems.

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Music follows on next page.

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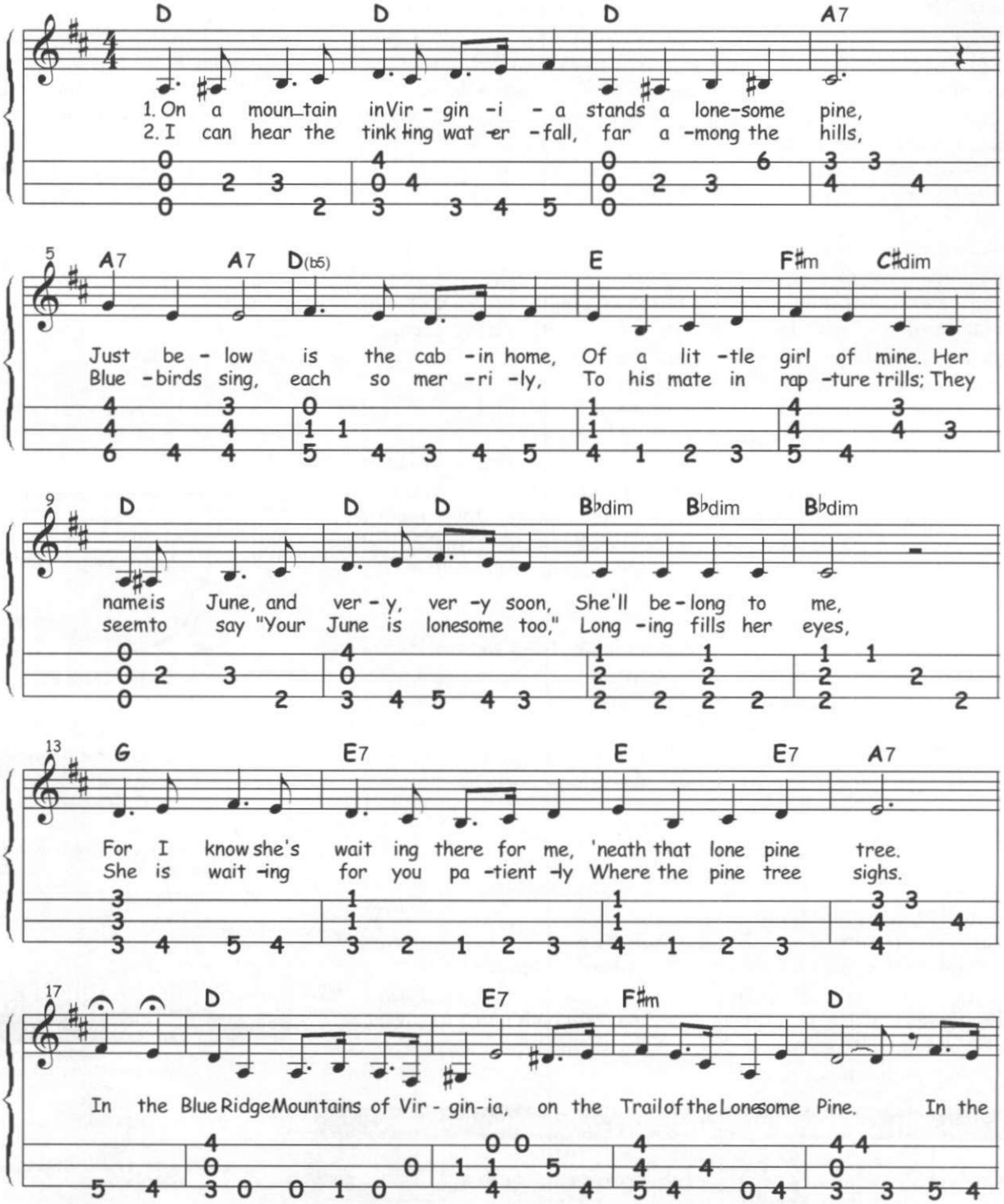
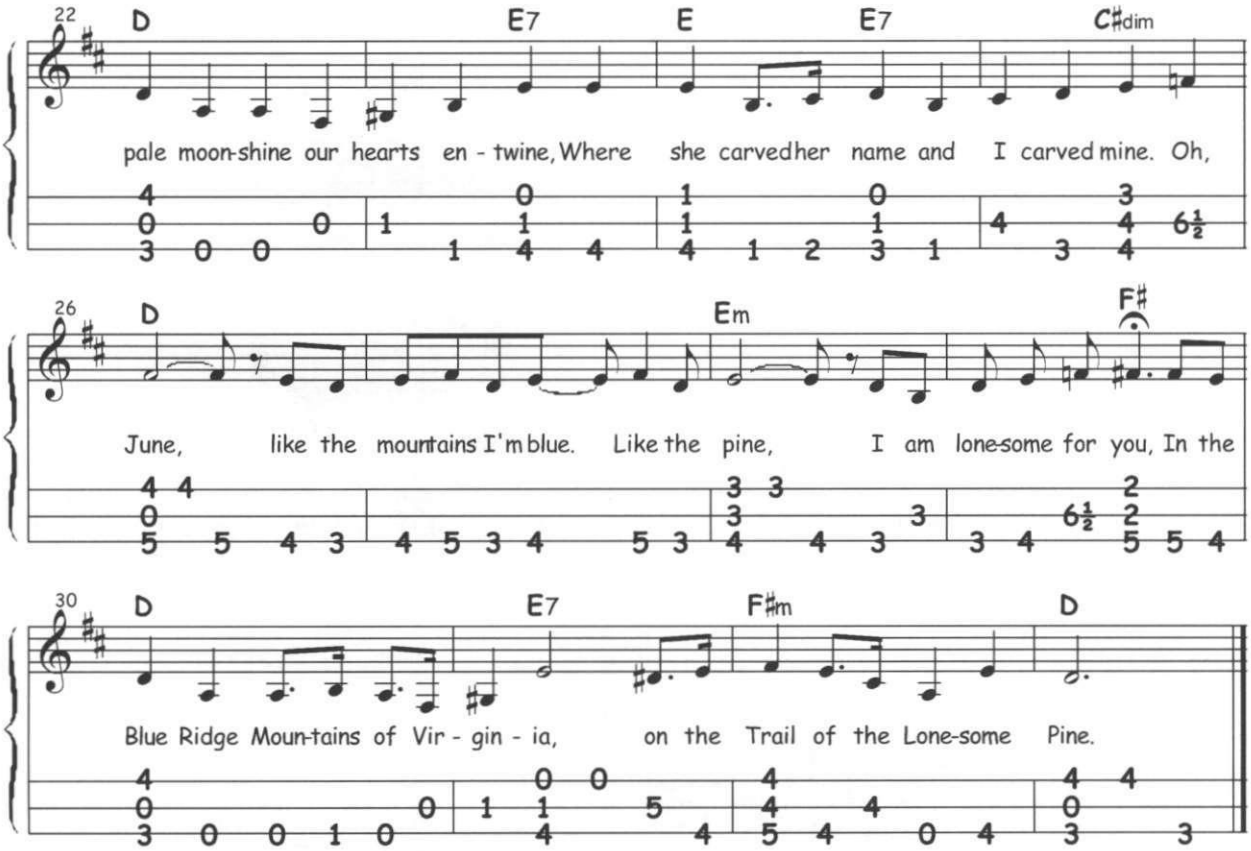
Trail of the Lonesome Pine

Words: Balllard MacDonald
Tuning: D-F#-A

Music: Harry Carroll, 1913
Arr. Merv Rowley © 2003





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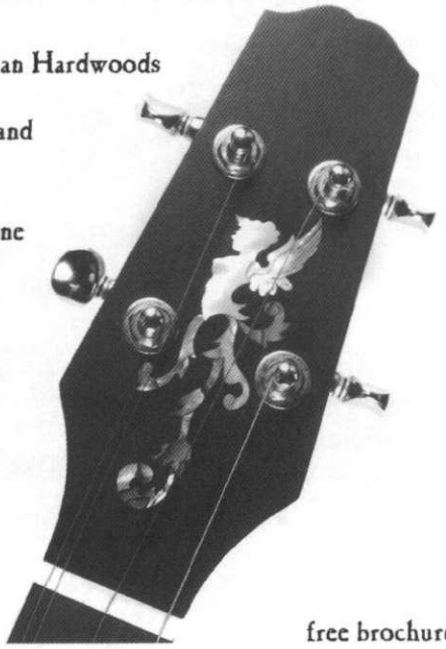

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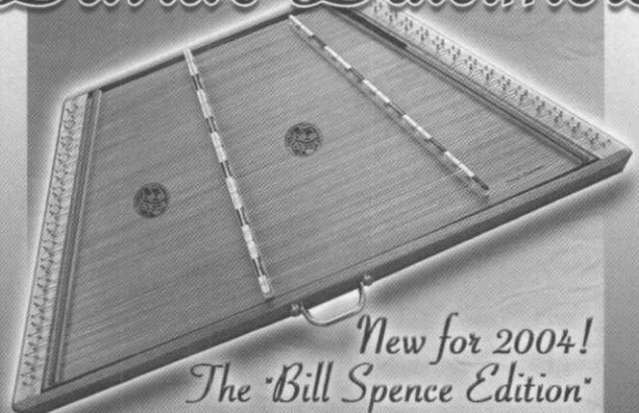

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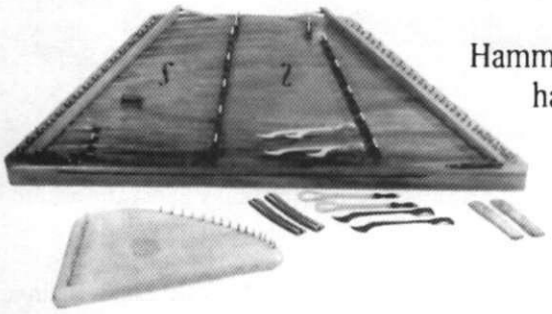

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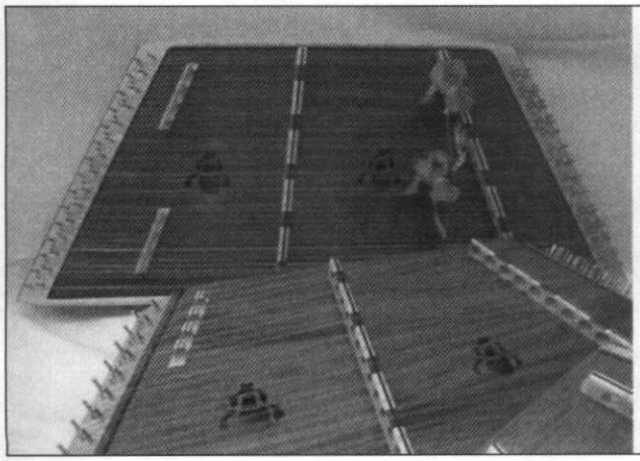

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Playing music from hymnals on mountain dulcimer

How can we play hymns in the keys in which they were written in the hymn book? Jim Woods, a member of Delaware's Brandywine Dulcimer Fellowship, did a study of hymnals for the BDF's newsletter, The Dulci-More. *His findings are reprinted here, with permission.*

There are differences between hymnals, but the trends are pretty consistent.

KEY	NUMBER OF HYMNS IN THAT KEY
C	9.3
Db	3.4
D	8.5
Eb	14.4
E	2.0
F	16.1
G	17.9
Ab	12.5
A	4.0
Bb	11.6
Cm	0.1
Gm	0.1
Em	0.2

The best plan is to use two dulcimers. Tune one to C-G-C for the key of C. Capo at the 3rd fret for F or at the 4th fret for G. That covers about 43% of the hymns.

Tune the other dulcimer to Eb-Bb-Eb. Using the capo you can now play in Eb, Ab, and Bb. That adds another 39% of the hymns. The two dulcimers will cover about 82%.

If you want to carry a third dulcimer tuned to D-A-D, you add the key of D. Capo at the 4th fret to A and the 1st fret for Em. This adds another 13% (duplicates G). You now have almost 95% of the hymns covered so you can play from the hymn book with other instruments.

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The Silver Chord

Jean Schilling, along with her husband, Lee, are treasures to the dulcimer community. Jean died February 22, 2005 at her home in Cosby, Tennessee. Born June 17, 1928, she grew up in Knoxville where she began singing in church quartets. She played her first dulcimer in Gatlinburg and met Lee, who had developed an interest in arts and crafts. They married in 1969 and moved to Cosby, Tennessee. Jean helped start the Folk Festival of the Smokies in 1968 and in 1974 she and Lee created the Folk Life Center of the Smokies. They built dulcimers, wrote books and recorded while running their shop and hosting the well-loved Dulcimer and Harp Convention they organized in 1977.

There are tentative plans for a musical weekend this June as a memorial celebration of Jean's life, possibly around June 17th, which would have been her seventy-seventh birthday.

I was just learning the dulcimer when I met Jean and was in awe of her musicality and skills. Her engaging laugh and encouraging smiles when we chatted during the Cosby dulcimer events soon turned that awe into an enduring friendship. She shared so much with so many of us.

Maddie MacNeil

Elaine Weissman, 64, passed away in Tarzana, California on Feburary 4, 2005 after a long and courageous fight with cancer. Her accomplishments as a professional are only outnumbered by the amount of people she impacted along the way. As founder of The California Traditional Music Society, Elaine, with her husband, Clark, created one of the largest folk music organizations in the world. She is also a founder of the Folk Alliance. The Summer Solstice festival, hosted by CTMS, has always featured dulcimer teachers and performers who were encouraged in their work by Elaine. She has left a legacy of song, dance, storytelling and education behind for others to enjoy for many generations to come. Everyone who met Elaine could feel her strength, energy and love for her two favorite things: Family and Music. She weaved the two together into a vibrant tapestry of memories and friendships. She lived her life in a way that was truly "Elaine" and she will be missed deeply by those who knew her.

What's New

by Neal Walters

The Way or the Road • *The Next Chapter, c/o Jeanne Page, 8433 Yeager NE, Albuquerque, NM 87109, jeannepage@comcast.net, www.thenextchapter.com (CD)*

The Next Chapter is Jeanne Page on hammered dulcimer, guitar, and vocals; Adam Page on bouzouki, mandolin, banjo, and vocals; Laurel Page on fiddle, guitar, bass, and vocals; and Shane Page on guitar, mountain dulcimer, and bodhran. The latest release from this talented family band displays their excellent instrumental, vocal and compositional skills and includes Hangman's Reel, Reuben's Train, Old Time Mountain Jam, and Never Alone.

Dulcimers of Dunlore • *Dulcimers of Dunlore, c/o Judith Dunlore, P.O. Box 7322, Halcyon, CA 93421, 805-489-5687, dunlore@juno.com, www.dunlore.com (CD)*

The Dulcimers of Dunlore are Carol Burril, Nina Collins, Diane Grady, Jennie Goins, Janet Lewish, Marcia Tyra, and Judith Dunlore. Judith organized the group after listening to a *kantale* orchestra during a river boat tour of Russia. She invited workshop participants at a Summer Solstice Festival and got fifteen hammered dulcimer players interested in exploring ensemble playing. Two years later, seven devoted members have produced an album of traditional music played entirely on hammered dulcimers. Selections include Hobart's Transformation, Planxty George Brabazon, Dennis Murphy's Polka, and Shepherd's Hey.

The Company of Friends • *The Riverpickers, c/o Marilynn Reder, 219 Woodland Blvd, Boerne, TX, 78006-8986, 830-249-7436, www.riverpickers.com (CD)*

Twenty-three members of The Riverpickers musical troupe contributed to this release, continuing their tradition of playing old time music favorites featuring the mountain dulcimer, hammered dulcimer, autoharp, banjo, guitar, pennywhistle, fiddle, bass , harmonica, bodhran, marimbula, and bones. The group meets regularly for informal jam sessions and also supports charitable functions, church services, and reenactments in their area. Tunes include Prairie Sunflower, When the Fiddler Has Played His Last Tune for the Night, Grandfather's Clock, and Crooked Ridge.

An Appalachian Aire • *Steve and Ruth Smith, 157 Cabin Cove Road, Zionville, NC 28698, 828-297-1918, www.steveandruth.com (CD)*

Steve plays guitar and Ruth plays hammered dulcimer, joined by son, Ryan, on bodhran; Nancy Schneeloch-Bingham on flute; and Rachel Sprinkle on pennywhistle and bowed dulcimer. The recording combines Ruth's classical training with Steve's mountain roots and celebrates the wide diversity of music from the mountains of North Carolina. Tunes include An Appalachian Aire, Sleeper's Awake, Lord Inchiquin, and A Fig for a Kiss.

Hark the Glad Sound • *Kattywompus String Band, Exclamation Productions, 412 S. Myrtle Ave., Monrovia, CA 91016, 877-365-5744, kattywompus@earthlink.net, www.kattywompus.bigstep.com (CD)*

California's Kattywompus String Band is Jennifer Ranger on hammered and fretted dulcimers, ukulele, percussion and vocals; Jim Merriam on fretted dulcimer; Tula Lee on violin, viola and vocals; Scott Ranger on guitar, clarinet and bass; and Marlene Fitzpatrick on guitar. The group's latest release is a Christmas album which includes Good Christian Men Rejoice, Joy to the World, Silent Night, We Gather Together, In the Bleak Midwinter, and Ding Dong Merrily on High. You can hear sound clips at the group's web site.

Of Things to Come • *Rick Davis, Cute Dog Music, rick@cutedogmusic.com, www.cutedogmusic.com (CD)*

Not long after Rick Davis began playing hammered dulcimer, he attended the Upper Potomac Dulcimer Fest in Harper's Ferry, West Virginia. At a session in the pub one night, a local fiddler was playing. He was a wealth of old-time fiddle tunes and someone asked him how he came to know so many. He replied, "That's my job. I learn the tunes from the old-timers and pass them on." Rick thought, "I want to do that!" All of the cuts on his first CD are solo hammered dulcimer and include June Apple/Pretty Little Dog, Out on the Ocean, Old Joe's Old Hen, and Sitting in the Stern of the Boat.

New Old Hymns for the Mountain Dulcimer • *John Sackenheim, P.O. Box 220, Okeana, OH 45053, sack@eos.net, www.mountaindulcimer-1-3-5.com (Book)*

John has published a wonderful book of gospel material arranged for the mountain dulcimer using the 1-3-5 tuning. The book is designed for beginning and intermediate players, but advanced players will find it fascinating as well. This book is an introduction to 1-3-5 tuning. There are familiar tunes to get you started plus a number of less familiar tunes to enjoy as well.

Children's Favorite Sing-A-Long for Mountain Dulcimer • *Michael Shull, 442 Ermine Rd, W. Cole, SC 29170, 803-796-2559, www.michaelshull.com (Book)*

Michael's book is also for the novice to intermediate level player and contains thirty songs arranged for mountain dulcimer in DAD tuning. The book is designed to get one playing relatively simple tunes incorporating both melodic and rhythmic elements. The songs are classics such as Do Lord, Twinkle Little Star, Three Blind Mice, This Little Light of Mine, and Brahms Lullaby.

I Wonder What the Poor Folks Are Doing Tonight • *Debbie Porter, Lyric's Mama Music, PO Box 267, Pittsburg, TX 75686, 903-856-2714, lyricsmama@aol.com, www.debbieporter.net (CD)*

Debbie Porter's latest release is a wonderful collection of mostly pop standards featuring Debbie's voice and ukulele. There's not much dulcimer, but there is a dollop of Lee Rowe's fine backup on the dulci-bro. Other supporting musicians are Stephen Bennett, Lil' Rev, Andrew Hardin, Clive Gregson, Pops Bayless, Derrick Gabbard, and Ryan Gould. Tunes include Sunny Side of the Street, Between the Devil and the Deep Blue Sea, and The One Roe.

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Peggy Carter

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Ozark Folk Center
Mt. View, AR. April 19-23

Texas Arts & Crafts Fair
Kerrville, TX. May 28 - 30

Hill Country Acoustic Music Camp
Kerrville, TX. June 22 - 26

Dulcimer Funfest
Evart, Mich. July 15 - 17

Bonner Co. Fair
Sandpoint, Idaho Aug 21 - 27

Old Time Music Festival Missouri Valley, Iowa Sept. 1 - 4

Silver Dollar City, Branson, Mo - Oct. 1 - 2

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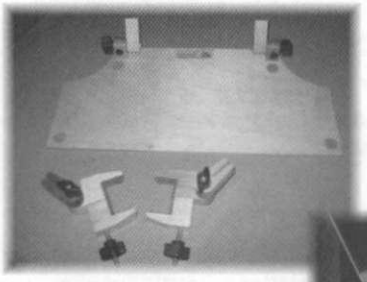

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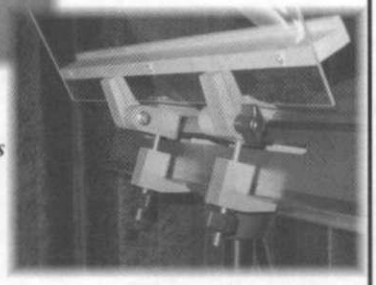

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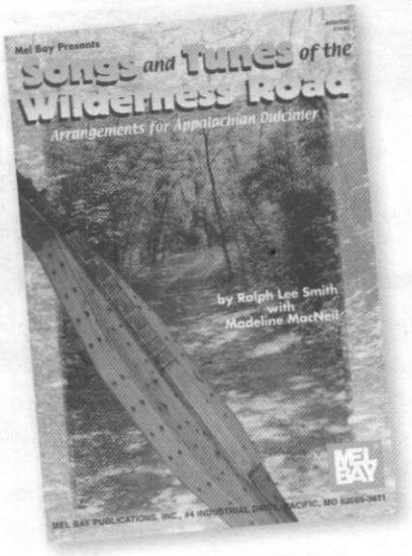

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by Ralph Lee Smith with Madeline MacNeil

In 1775, Daniel Boone laid out the Wilderness Road through southwestern Virginia, across fabled Cumberland Gap, and into Kentucky. For at least one hundred years, travelers in both directions laid down a rich sediment of song along this most famous of American trails. This book describes the Wilderness Road, complete with maps and a portfolio of photos, and provides music, guitar chords, and dulcimer tablature for sixteen old ballads and songs that have been found in the vicinity of the Road.

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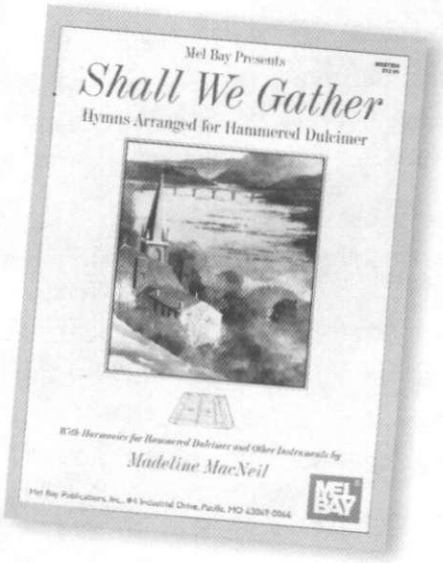

Shall We Gather

by Madeline MacNeil

Hymns arranged for Hammered Dulcimer
In this book for Mel Bay Publications, Maddie has arranged well-loved hymns such as "In The Garden" and "How Great Thou Art" along with beautiful, lesser-known songs including "How Beautiful The March of Days." All of the hymns can be played by solo hammered dulcimer, yet most of the arrangements include harmony parts for another hammered dulcimer or instruments such as flute and violin.

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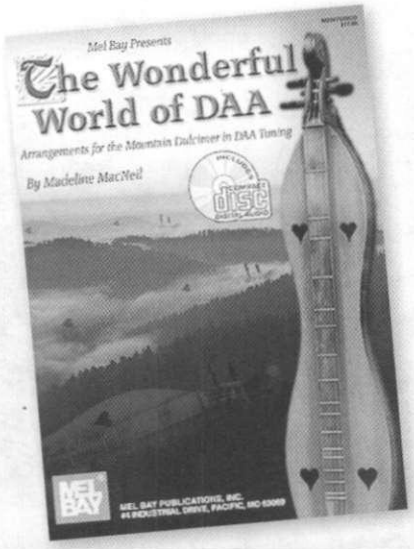

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Arrangements for the Mountain Dulcimer in DAA Tuning

by Madeline MacNeil

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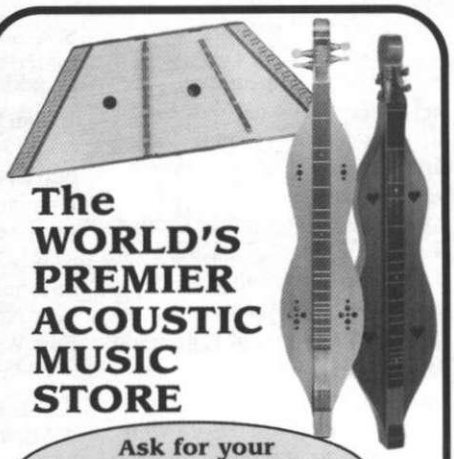

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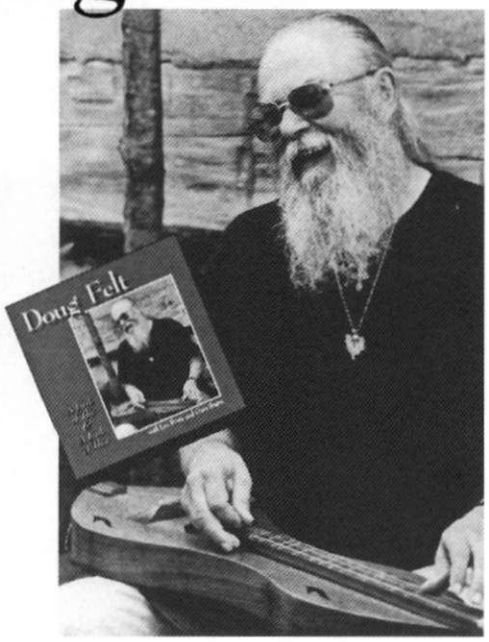

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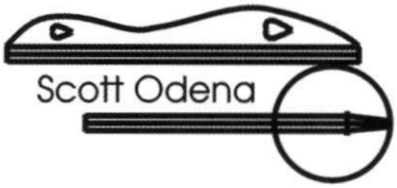

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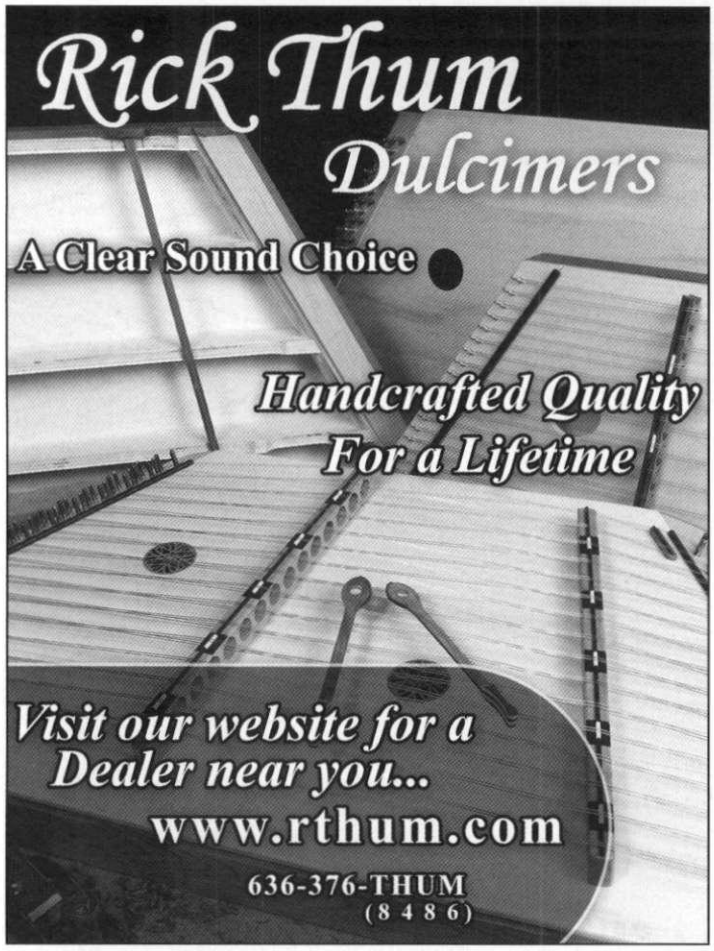

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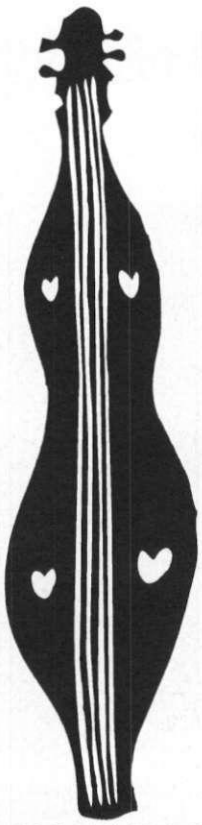

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